ROYAL ACADEMY PICTURES

1895

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SPRING.

L. Alma-Tadema, R.A.

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ROYAL ACADEMY PICTURES

ILLUSTRATING

The Hundred and Twenty-Seventh Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

1895

-2. JUL. 1949

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45 × 84 THE PARABLE OF THE TEN VIRGINS.
"They all slumbered and slept."—*St. Matt.* xxv.

JAMES CLARK.

THE ROYAL ACADEMY, 1895.

INTRODUCTION.

36 × 24
THE EMPTY CAGE.

JESSIE A. TITCOMB.

BEFORE proceeding to consider the Royal Academy exhibition as pictured in this work, it is perhaps desirable to explain, in reply to numerous criticisms which have been published in previous years, that ROYAL ACADEMY PICTURES makes no pretence of passing judgment upon the works of the members who exhibit annually at Burlington House, of saying what picture should or should not be included, nor of exercising the right of selection, except upon the broadest plan, in the case of Outsiders. The object of this publication is to give as faithful a representation as may be, not only of what is best, but of what is most characteristic in the exhibition of the Royal Academy, comprising the works of artists who are Members, without question, and inviting the collaboration of all the more prominent Outsiders to whom the Art of the Year is indebted for its most important achievements, their number being restricted solely by the space available. For it is felt that when the Royal Academy has exercised its functions as judge and jury, the Editors of this work are not called upon to express their views; their efforts are confined to presenting the cream of the collection in the most attractive manner, as being more just to the artists and more agreeable to the public. It should be added that when any of the more important pictures are omitted from these pages, the fault lies not with the Editors, who have made every endeavour to procure them, nor with the enterprise of the Publishers; their absence is usually due to the business arrangements concluded or in prospect on the part of purchaser, painter, or publisher, whose interests (or sometimes in the

case of artists, whose modesty) must necessarily be the first consideration. Again, the short explanatory notes which follow have been included at the earnest request of many subscribers and correspondents, who have pointed out how such brief descriptions—free from criticism—would be a help to bad memories in recognising and appreciating the subject of a picture or a sculpture. They have been compressed into the smallest possible space, and are not intended for the well-read man of faithful memory. This much in explanation of the work it has been thought necessary to say.

The present Academy is one of the best of recent years; it is certainly the most interesting. That there is no dominating "picture of the year" is as much due to the high level of the best work as to the quieter, though sustained, achievement of individual effort. At the same time the successes do not run by "schools," and the savour of the *atelier* is less evident than the broader independence characteristic of English art.

In the department of *genre* and figure pictures there is hardly an artist of repute who disappoints, even though the size of his canvas or the elaborateness of subject of his composition (tests only of the ignorant!) does not by itself impress. In the classic section—which includes, of course, the mythological—Sir Frederic Leighton strikes even above his customary note with "Flaming June," and Mr. Alma-Tadema proves more triumphantly than ever in "Spring" the extraordinary degree of perfection to which he has attained in his craft. Mr. Poynter follows with his charming Horatian subject, full of wonderful drawing and rich design; and Mr. Hacker's "Daphne" —in reality a study of the graceful nude—aims as successfully at style as Mr. Solomon's "Echo and Narcissus" at grouping and values in flesh-painting. In looking at M. Bouguereau's coldly scholarly and poorly coloured "Baigneuse," we have no reason to feel ashamed of English life-studies. A richer vein of poetry, variously expressed, is to be found than almost ever before within the memory of the present generation. Mr. Watts's "Jonah" expresses as much and as powerfully as the text it illustrates, whether in colour or design. The "Speak! Speak!" and "St. Stephen" of Sir John Millais; the "Death the Bride" of Mr. Gotch, and "Sleep" of Mr. Bramley; the "St. Cecilia" of Mr. Waterhouse, and "A Reverie" and "Paola and Francesca" of Mr. Dicksee; the "Souvenir of a Past Age" of Mr. Cayley-Robinson, even "The Youth of Ulysses" of Mr. Draper, and "Joan of Arc" of Mr. Joy, prove an earnestness and dignity of thought, apart from craftsmanship, which are grateful not only as ornaments of the exhibition, but as auguries for a glorious future. The tradition of the Newlyn school, now somewhat fading, is admirably sustained by Mr. Stanhope Forbes's "Smithy," and by the convincing study called "Motherless" by Mr. Walter Langley. History is represented, perhaps, by Mr. Gow's Napoleonic work and by Mr. Seymour Lucas's "Waiting for the Duc de Guise;" bucolic sentiment, by Mr. Clausen's fine "Farmer's Boy;" and jewel-like figure-painting by Mr. Gregory's "And will he not come again?" while in "A Flower" Mr. Orchardson shows that simple dignity of style, refinement of colour sense, daintiness of drawing, and sweet repose that we are accustomed to look for in his finest work.

But the individuality of the painter is nowhere more striking than in the landscape here displayed. The rugged force of Mr. Moore, the rich poetry and devotional sentiment of Mr. Corbet and Mr. McLachlan, the Corot-like reminiscence of Mr. Waterlow, the broad appreciation of Mr. David Murray, the graceful daintiness and superb line of Mr. East, the vigour of Mr. MacWhirter, and the fine and masterful eye—*le grand style*—of Mr. Mark Fisher, who seeks apparently to expound upon his canvas the principles of Constable and the Barbizon school—these are in themselves enough to lend distinction to the exhibition; but though they are the most striking, they by no means exhaust the list of excellent landscapes. The marines are fewer than formerly and less important, though Mr. Moore's brush has not been idle; but the art of Mr. Hook and Mr. Peter Graham, of the veteran Mr. Hayes and the youthful Mr. Somerscales, maintain the character for variety with which the year's art has endowed itself.

Portraiture has always been the backbone of the Royal Academy, though in point of numbers this section has greatly diminished within the past half-century. This year it is strong. With Professor Herkomer's powerful and entirely successful group of the Bürgermeister and his councillors alone the section would be remarkable above that of former years. But with the "Coventry Patmore, Esq.," of Mr. Sargent, the "Professor Max Müller" of Mr. Watts, the "Miss Pember" of Mr. J. J. Shannon, the "Mrs. Roberts" of Mr. Clausen, the costume portrait of her husband, Colonel Roberts, by Mr. Seymour Lucas; "The Lady in Black" by Mr. Lavery; and the others by Mr. Ouless, Mr. Cope, Mr. Greiffenhagen and Mr. Luke Fildes (it is needless to refer to M. Carolus-Duran's head), our school of portraiture is proved a healthy growth, notwithstanding that it is more

affected by foreign influence than any other branch of our painters' art. Animal-painting would not be very noticeable but for the brilliant canvases of Mr. Swan and of his clever imitator, Mr. Wardle, and, a distance behind, of Mr. Nettleship and others. Flower-painting, too, has entirely lost the importance it once had, and still enjoys, in other galleries; and it is surely a little humiliating that by far the finest works of this kind are from the skilful and sympathetic hand of Monsieur Fantin-Latour.

The master-hand of Mr. Swan is also to be found in the sculpture gallery, where his silver statuette of "Orpheus," a work of exquisitely fine art, almost consoles us for the absence of Mr. Alfred Gilbert. Here, too, "The Joy of Life" of Mr. Hamo Thornycroft appears as a daring and not unsuccessful attempt to reconcile the swift movement of drapery with the unyielding character of the material in which it is wrought. Mr. Onslow Ford's "Echo" so finely conceived, Mr. George Frampton's silver panels of "Music" and "Dancing," Mr. Pomeroy's friezes of "Labour" for the Sheffield Town Hall, and Mr. Mackennal's "For she sitteth . . . on a seat in the high places of the city," together with Mr. Goscombe John's "Boy at Play," are all distinguished by a beauty of realisation and excellence of execution which twenty years ago were still unhoped-for in this country.

Such, briefly considered, are the notable points of Royal Academy pictures and sculpture of 1895. Nor, looking back upon the show, can I charge it against myself that I have, in these brief notes, been too optimistic. The excellence of an exhibition is to be gauged only by its supreme works; and there can be little doubt that if the twenty best works were selected from the mass—a task of no great difficulty—and exhibited either by themselves, or in competition with a like number of any contemporary collection elsewhere, the country would have little cause to be ashamed with the work of her artists or despondent with the measure of the promise they bear.

M. H. SPIELMANN.

31 × 48

BREAKERS AT TOWAN HEAD, CORNWALL.

"Where the billows madly leaping,
Break with wild and deaf'ning roar."

REGINALD SMITH.

48 × 60

THE TRAITOR'S WIFE.

FRED ROE

NOTES.

"SPRING." *By Mr. Alma-Tadema, R.A. See Frontis.*—In this wonderful picture of colour, figures, movement, blue sky, marble, a hundred beautiful accessories exquisitely painted, Mr. Alma-Tadema has represented a Battle of Flowers in Ancient Rome, at the Festival of Floralia, or "Florales Ludi." As a sub-title Mr. Swinburne's lines are given:—

"In a land of clear colour and stories,
In a region of shadowless hours,
Where earth has a garment of glories
And a murmur of musical flowers."

Mr. Tadema probably does not intend his magnificent architecture to represent the Temple of Flora; but he has improved on the splendour of the buildings as he has improved on the demeanour of the populace: his actors in the scene presenting none of the licentious rejoicings that accompanied the festival celebrations in honour of the Goddess of the Blossoms that usually occurred between the 28th of April and the 2nd of May. There is here no hint of the "excessive merriment, drinking, and lascivious games;" all is perfectly respectable, gorgeous, and exquisitely beautiful.

THE CHILDREN OF KING CHARLES I. *By Miss Margaret I. Dicksee. See p. 5.*—The descriptive sub-title sufficiently explains the subject: "After the execution of the King, his younger children, Elizabeth and Henry, were confined in Carisbrooke Castle. There the little Elizabeth languished for a short time, dying within a year of her father's tragic fate." The artist appears to have sought to place no more than the truth upon canvas; the children are not

more beautiful than those who were placed under the tutelage of Mr. Lovel—"an honest man," as Clarendon calls him—for the historian specially remarks on the beauty, especially of the Duke of Gloucester, or "Mr. Harry" as he was ordered to be called. The painter, it may be added, evidently does not share the belief of many of the adherents of the Stuart house that the princess died by poison by Cromwell's commands.

JOAN OF ARC. *By Mr. George W. Joy. See p. 26.*—Though Mr. Joy bases this conception of "Joan of Arc, a light of ancient France," as Tennyson calls her in his "Dream of Fair Women," on Wallon's passage: "Elle couchait comme les autres, à la paillade; mais toute vêtue, et renfermée dans ses habits d'homme," he has chosen to represent her not in men's *clothes* but in men's armour. This defiance of the quoted authority is characteristic, and, of course, pictorially justifiable.

"FOR SHE SITTETH ON A SEAT IN THE HIGH PLACES OF THE CITY" (Prov. ix. 14). *By Mr. Bertram Mackennal. See p. 28.*—Under this title the sculptor of this remarkable work has chosen to hold up with cynical scorn and in righteous protest the unblushing triumph of "venial sin." His text really extends to the end of the 18th verse: "But he knoweth that the dead are there; and that her guests are in the depths of hell." Mr. Mackennal has here represented the modern temptress, not the "foolish woman" of Solomon. She is the type of woman who sells herself unblushingly. The character of the head, the impudence of its pose speak of the consciousness of the flesh—her all, which she gives freely, though not for love, but for gold. Love lies crushed beneath her feet; and in her hand—the nervous expressive hand of the neurotic woman of to-day—she holds a golden leaf, the symbol of a short-lived passion. She sits on a seat of which the back is a relief of the head of Sin—hidden Sin—with Vice at the corners. The group is eloquent of more than is here set forth, and is as instinct with beauty and technical accomplishment as with vividly expressed morality.

APOLLO AND DAPHNE. *By Mrs. Ernest Normand. See p. 33.*—Mrs. Normand has adhered closely to her text in this illustration of the love of Apollo for the nymph Daphne. Her half-concealed charms attract his lustful eyes, and he is still invoking her love and pity, when she turns in fear to fly from her dreaded fate—from which, indeed, she is saved by her father, the river Peneus, but at the cost of her metamorphosis into a laurel-tree.

STUDY FOR "FLAMING JUNE."
(By Sir Frederic Leighton, Bart., P.R.A.)

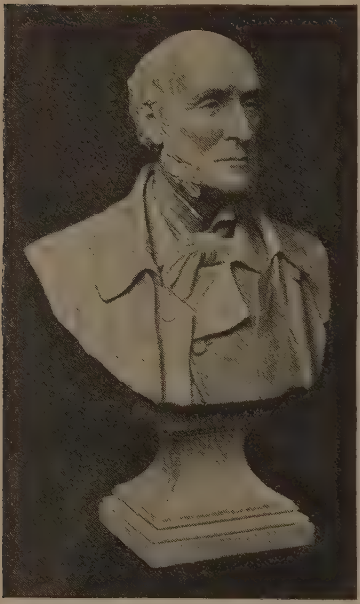
ECHO AND NARCISSUS. *By Mr. S. J. Solomon. See p. 37.*—The artist has selected his subject far more for the artistic exercise than for the sake of the story—to which, indeed, he does not closely adhere, on whichever of its several versions the picture has been based. His main object has been to bring the heads of the figures together, so that the expression of the two might be the more striking—the absorption of the youth at his own reflection with which he falls in love, not knowing it to be his own; and the unhappy nymph's pathetic wistfulness as she

watches for a sign of a budding passion for her in return. There is, of course, no authority for this grouping of Narcissus and Echo, "the noisy nymph who has neither learned to hold her tongue after another speaking, nor to speak first herself," nor as Sewell put it—

> "She, who in other's words her silence breaks,
> Speechless herself, but when another speaks."

The love-sick maid, if Ovid tells the truth, never enjoyed the chance of such caress as Mr. Solomon has here depicted; but the justification of the liberty that has been taken is the gracefulness of the united pose.

"SPEAK! SPEAK!" *By Sir John Millais, Bart., R.A. See p.* 42.—It is a matter of some interest that Sir John Millais—as he told the writer—has had this subject in his mind for more than twenty years, "and at last," he added with a smile, "I've done it!" The technical motive of the picture is the contending lights; and the "bit" that most pleased the painter in his carrying out of the work was the rendering of the man's wonderful Italian throat. This is to be considered one of the series of Sir John's moonlight pictures, of which "The Eve of St. Agnes" is the most famous.



Life-size
THE LATE SIR HARRY VERNEY. (*Marble.*)

F. J. WILLIAMSON.

THE DEATH OF ALBINE. *By the Hon. John Collier. See p.* 47. In Zola's novel of "La Faute de l'Abbé Mouret" Albine is a blonde of sixteen, who commits a picturesque suicide. It is autumn, but there has been a second crop of spring flowers, of hyacinths, tuberoses, and poppies, and in her bedchamber, furnished, as the novelist is careful to explain, in the Louis XV. style, she has gathered many flowers and strewn heaps of them about the room. She has piled the bed itself with tuberoses and hyacinths, and on the top has scattered roses, lain down upon the sweet-smelling mass and is asphyxiated.

THE YOUTH OF ULYSSES. *By Mr. H. J. Draper. See p.* 52.—In his figure of Odysseus, Mr. Draper has imagined the youth of a man whose name is associated with our idea of action, vigour, and adventure—as much a type as Mr. G. F. Watts's "Vital Energy;" but not one who, as a youth, is set forth as such in the poem. Pallas Athene, his patron goddess, who attends him, may be supposed to read the future of which the youth is dreaming and to extend to him the sympathy and protection of an almost maternal solicitude, in full knowledge of the fallibility of human effort. Thus the *motif* of the picture is the protective Spirit of Wisdom, and Youth with life before it.

DAPHNE. *By Mr. Arthur Hacker, A.R.A. See p.* 92.—In his picture, to which he attaches the motto—

> "The morning mists dissolve in tears
> Beneath the eye of day,"

Mr. Hacker makes no attempt, as Mrs. Normand has done, to illustrate the story of the unhappy nymph. He has rather gone behind the Classical Dictionary and has shown us the spirit of modest Daphne haunting her laurel bush beside her river-father Peneus. This work should be considered as a pictorial and decorative design, and not at all as a subject picture.

A MIRROR OF CHIVALRY. *By Mr. W. E. Lockhart, R.S.A. See p.* 93.—The reader had best not look for this quotation among the literature of chivalry, or he will probably find himself baffled in his search. The idea, indeed, pretty and poetic as it is, does not seem to have struck any of our writers or poets whose works are accessible to the student; and it has been left to the artist to set gracefully forth this dainty symbol of knightly love.

A ROSE, A LILY, &c. *By Mr. Ralph Peacock. See p.* 104.—An article on "Fair Women," published by Mr. William Sharp in "The Portfolio" a year ago, began as follows: "'In the beginning,' said a Persian poet, 'Allah took a rose, a lily, a dove, a serpent, a little honey, a Dead Sea apple, and a handful of clay. When He looked at the amalgam, it was woman.'" On this "quotation" from the little fable Mr. Peacock has founded his picture, in which he obviously desires to present to the spectator the ingredients and their resultant. The

result, in any case, typifies simply a beautiful animal—the raw material, so to speak, of youth and health and life.

"Suscipe me, Domine!" *By Mr. John H. F. Bacon.* *See p.* 108.—The real source of this picture may be said to be the beautiful action of the upraised arms of the professing nun—the original of whom, a Benedictine, so powerfully struck her father by the singular beauty of the touching and simple pose, that he spoke particularly of it to his friends. The picture, it should be noted, is not a transcript of a scene ever witnessed by the artist—it is based on description, and carefully thought out. His nuns, moreover, are Dominicans, not Benedictines. Still, if any inaccuracy exists, it is to be forgiven for the grace and obvious faith of the novice, who stands before the Bishop and recites: "Suscipe me, Domine, secundum elogium tuum; et non dominetur mei omnis in justitia"—before she is questioned as to her determination to continue in her vocation.

CARTING PEATS.

Lindsay G. Macarthur.

Jonah. *By Mr. G. F. Watts, R.A.* *See p.* 114.—In this impressive—it might almost be said, this oppressive—work, so powerfully does it affect the beholder, the artist has given us the type and symbol of religious prophet and fanatical preacher: a symbol as felicitously befitting a latter-day Solomon Eagle prophesying the destruction of London, as Jonah threatening the believers of Nineveh. Behind the figure of the fierce seer are appropriate reliefs, and lower down on the wall marks of blood, to illustrate the lawlessness, crime, and wickedness that have attracted the wrath of God.

"ERE SPRING WAKES NATURE FROM HER WINTER SLEEP."

E. R. Irelande Blackburne.

Ariadne. *By Mr. P. H. Calderon, R.A.* *See p.* 119.—It is the better known form of Ariadne's story that Mr. Calderon has selected as his theme, but he has in this design imparted to it a well-defined originality of conception. The service which Ariadne had rendered to Theseus in giving him the string whereby he found his way out of the Labyrinth had procured from him a grateful promise that he would marry her. They eloped from Crete and landed in Naxos, whence, in due time, Theseus basely deserted her, and left her to wail over his faithlessness and pine for his return; and her passionate yearning has been depicted by Mr. Calderon in his graceful work, and its earnestness

expressed, by the wading of Minos' abandoned daughter into the very sea in her distress and her despair.

Waiting for the Duc de Guise. *By Mr. Seymour Lucas, A.R.A.* *See p.* 122.—Mr. Lucas has based this careful historical picture on the following passage by Froude: "The Defeat of the Spaniards disposed Guise to conciliation, and to delay, at least for a time, the transfer to himself of the crown which the League intended to accomplish. The King anticipated his ambition, and on the 23rd of December, at the Château de Blois, the daggers of assassins revenged the day of the barricades."

The Sacrifice of Iphigenia. *By Mr. Reginald Arthur.* *See p.* 159.—Mr. Arthur has manifestly gone straight to Lemprière for his subject, of which the picture is an accurate, as well as dramatic, illustration. "When the Greeks, going to the Trojan war," says the *démodé* Doctor, "were detained by contrary winds at Aulis, they were informed by one of the soothsayers that to appease the gods they must sacrifice Iphigenia, Agamemnon's daughter, to Diana"—the goddess the father had offended by killing her favourite stag. Agamemnon, like a true patriot, consented, with heavy heart, to sacrifice his well-loved daughter, who was tempted from the side of her watchful mother, Clytemnestra, by a pretended offer of marriage with Achilles. Arrived in Aulis, she learned what a trick had been played on her, and besought her broken-hearted father with prayers and entreaties to save her, even while on the bloody altar, but her tears were unavailing. Then "Calchas took the knife, and as he was going to strike the fatal blow, Iphigenia suddenly disappeared, and a goat of uncommon size and beauty was found in her place for the sacrifice. . . . Iphigenia's innocence had raised the compassion of the goddess on whose altar she was going to be sacrificed." The apparition of Diana herself is Mr. Arthur's chief literary contribution to this Ovidian parallel of the Biblical sacrifice of Isaac.

23 × 18

AT HOME.

Henriette Ronner

ROYAL ACADEMY PICTURES, 1895.

PART I.

42 × 34

THE CHILDREN OF KING CHARLES I.

MARGARET I. DICKSEE.

28 × 48

IN THE RHONE VALLEY.

J. MacWhirter, R.A.

48 × 72

THE SWIMMER'S POOL.

Henry S. Tuke.

40 × 27

THE MINUET.

GABRIEL NICOLET

52 × 42

ALDERMAN T. WINDSOR JACOBS, J.P., EX-MAYOR OF CARDIFF.

W. LLEWELLYN.

48 x 72

"THE SEA WILL EBB AND FLOW."

PETER GRAHAM, R.A.

50 x 84

EVENING GLOW.

B. W. LEADER, A.R.A.

(The Property of Messrs. Agnew and Son.)

45 - 66

THE MOTHER.

T. B KENNINGTON.

48 x 30

JULY.

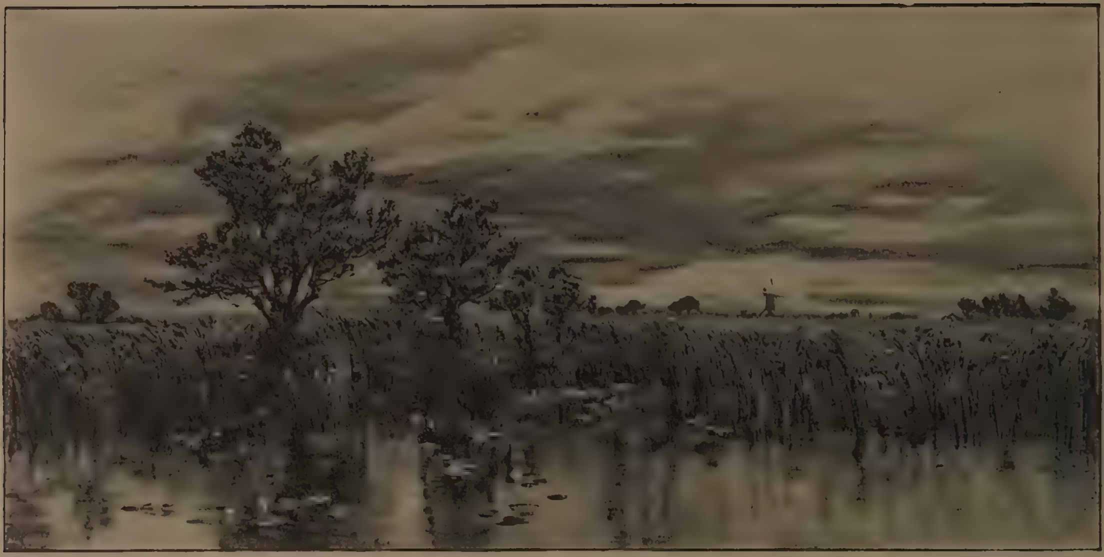
J. Clayton Adams.

(The Property of Messrs. Arthur Tooth and Sons.)

56 × 38

LADY HALLÉ.

The Hon. John Collier.



24 × 48

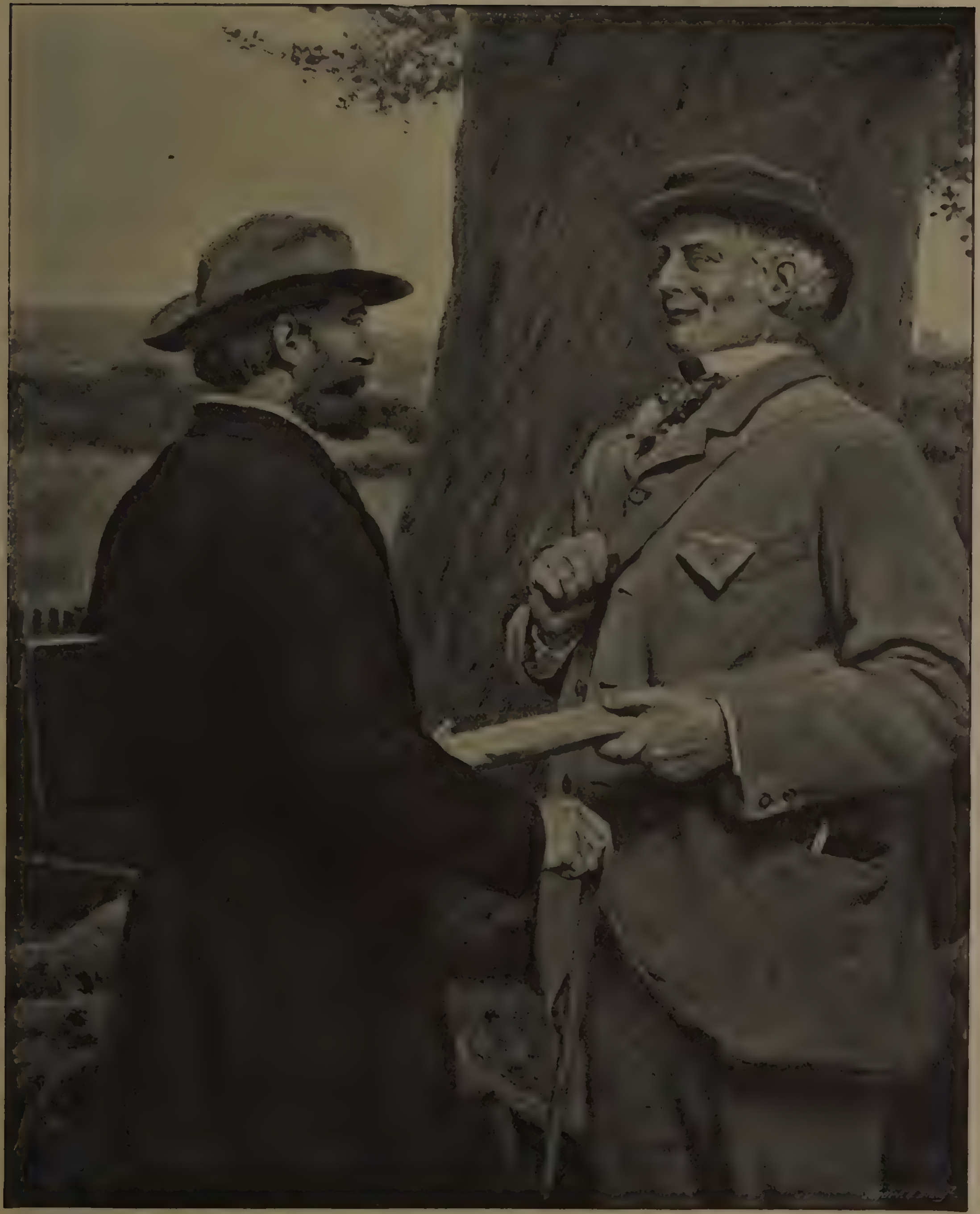
"PROBABLY SOME RAIN."

John Brett, A.R.A.

20 × 24

A QUESTION OF PRIVILEGE.

Fannie Moody.



25 × 20

OLD SCHOOLFELLOWS.

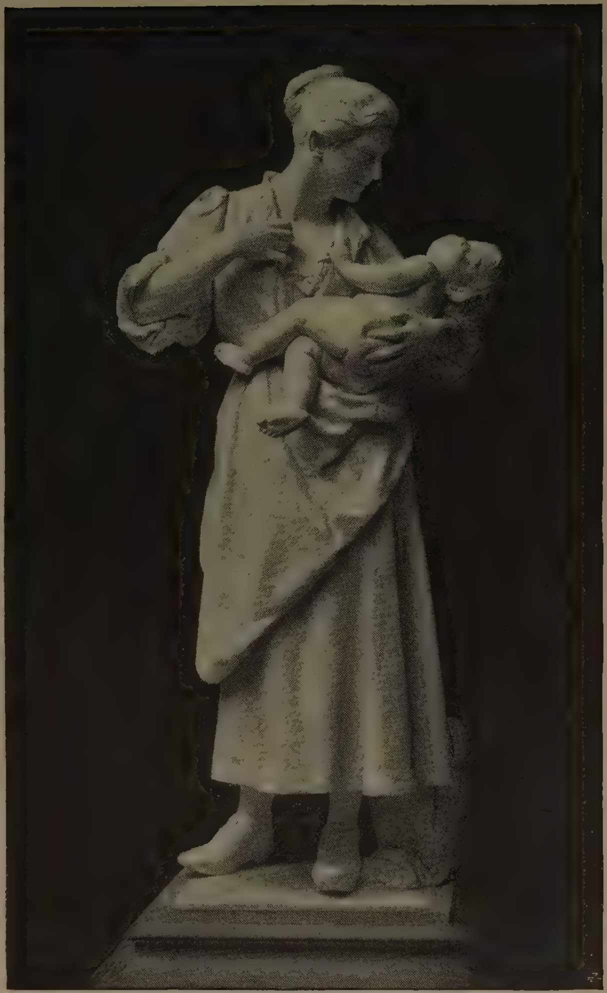
"It's ages since we met."

H. Stacy Marks, R.A.

48 × 72

WINDSOR CASTLE FROM THE FOREST.

C. E. Johnson, R.I.



6 ft. 2 in. high

MOTHER AND CHILD.

Paul R. Montford.

36 × 28

"LITTLE ELLA SITS ALONE."

Marie Seymour Lucas.

52 × 78

DEFENDANT AND COUNSEL.

W. F. YEAMES, R.A.

48 × 72

ENGLAND'S CANALS—KENNETT AND AVON.

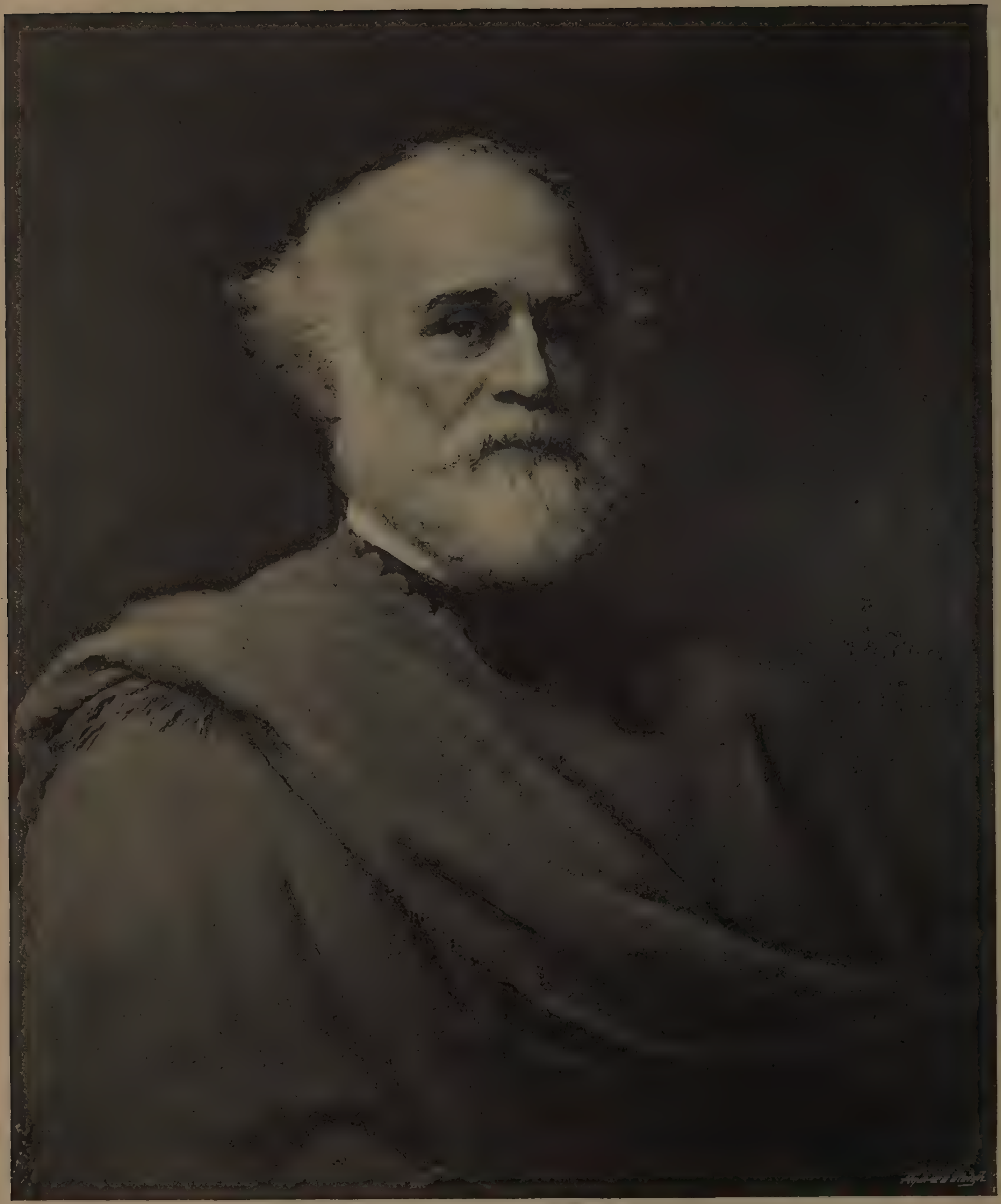
David Murray, A.R.A.

60 × 36 "BLESSED ART THOU AMONG WOMEN."

W. H. MARGETSON.

56 × 33 "1816."

E. Blair Leighton.



30 × 25

J. J. AUBERTIN, ESQ.

W. W. Ouless, R.A.

43 × 75

"THEY DREW THEIR RICHES FROM THE SEA."

Robt. W. Allan, R.W.S.

17 × 29

THE TILT YARD (*Metal*).

Gilbert Bayes.

50 × 74

"MOUNTAIN, FIELD, AND FLOOD."

M. R. Corbet.

38 × 50

TODDY AT THE CHESHIRE CHEESE.

W. Dendy Sadler.

D

JOAN OF ARC.

George W. Joy.

42 × 81

43 x 84

THE OPENING CEREMONY OF THE TOWER BRIDGE.

W. L. WYLLIE, A.R.A.

5 ft. high

"FOR SHE SITTETH . . . ON A SEAT IN THE HIGH PLACES OF THE CITY."

BERTRAM MACKENNAL.

54 × 28

BEAUTY AND THE BEAST.

J. MacWhirter, R.A.

36 × 28

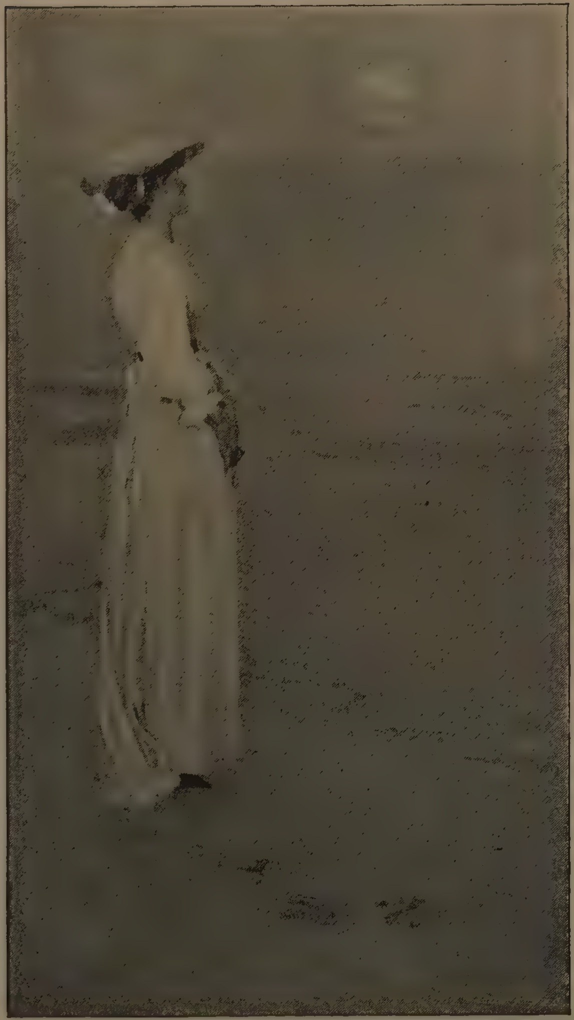
"THE TOWN MOUSE AND THE COUNTRY MOUSE."

J. B. Burgess, R.A.

42 × 36

FIREFLY.

Elizabeth Stanhope Forbes.



24 × 13

THE MOON AND I.

Helen H. Hatton.

24 × 20

MAY BLOSSOM.

W. J. Muckley.

66 × 79

APOLLO AND DAPHNE.

HENRIETTA RAE (MRS. ERNEST NORMAND).

36 × 74

THE LOYAL SUFFOLK HUSSARS.

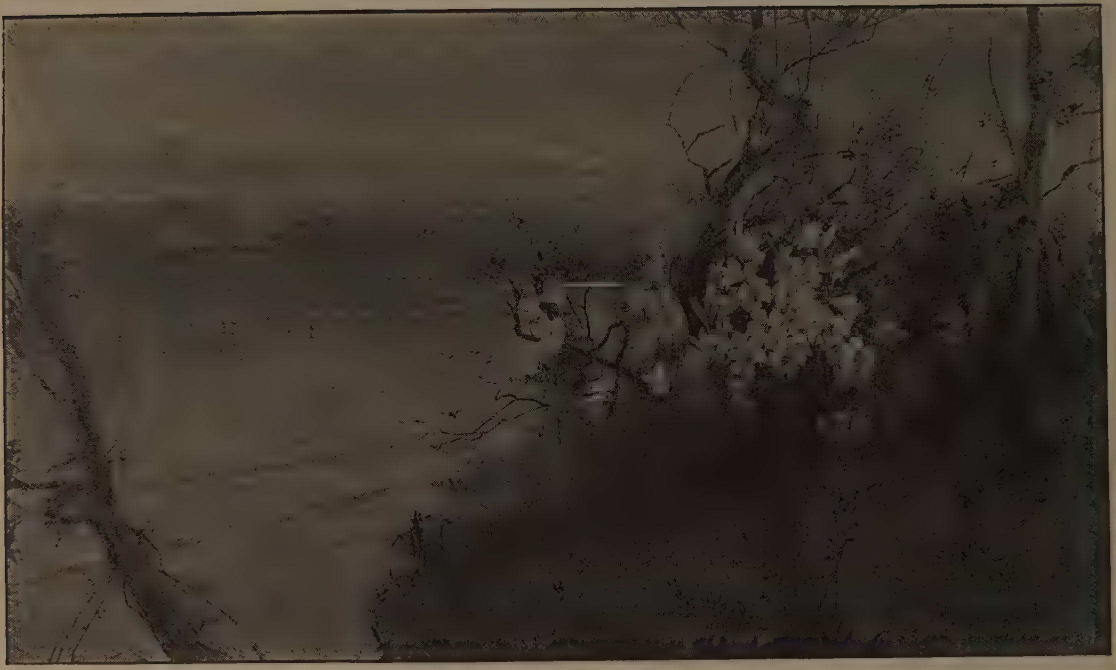
(Commemorating the Centenary of the Regiment at Bury St. Edmund's, and the Duke of York's connection with it as Colonel.)

J. Prinsep Beadle.

41 × 72

HILL PASTURE.

Frank Walton, R.I.



42 × 72

THE HUSH OF NIGHT.

W. GILBERT FOSTER.

28 × 36

THE FLOWER OF THE FLOCK.

JOSEPH CLARK

72 × 48

ECHO AND NARCISSUS.

Solomon J. Solomon.

56 × 45

MRS. ARTHUR JAMES.

Luke Fildes, R.A.

62 × 84

SUNSHINE AND SHOWER.

Ernest Parton.

50 × 37

DEATH THE BRIDE.

T. C. Gotch

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"SPEAK! SPEAK!"

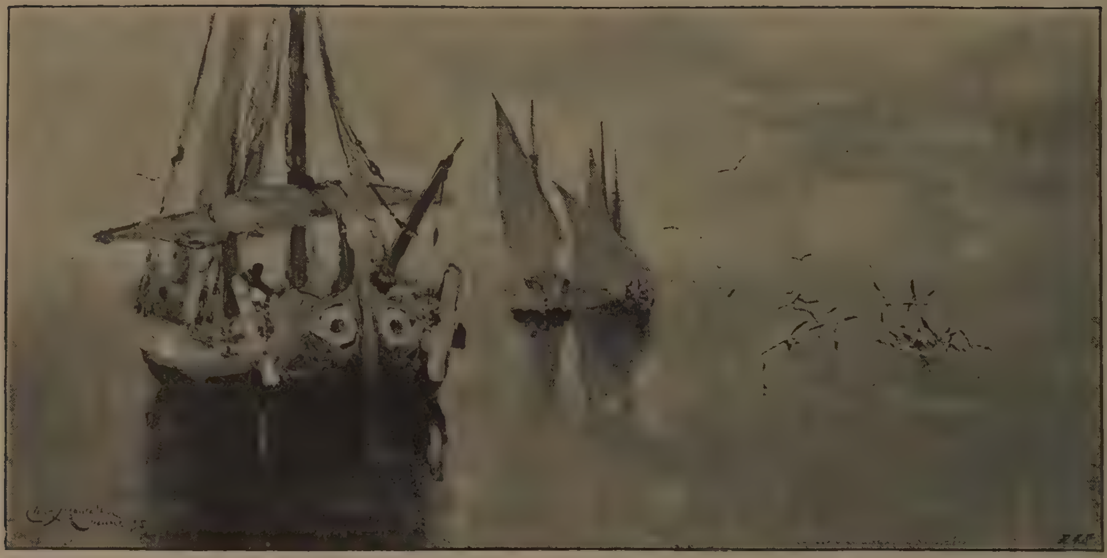
SIR JOHN E. MILLAIS, BART., R.A.

Royal Academy Pictures, 1895.

PART II.

RUTH.

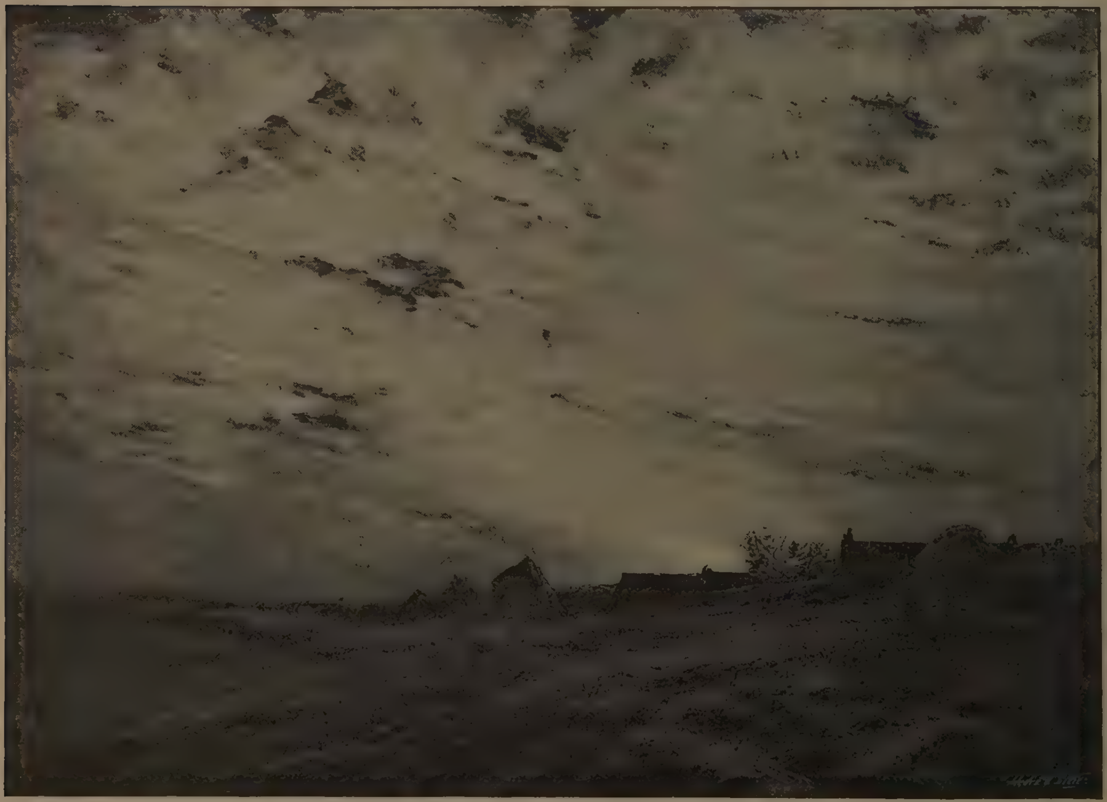
Frederick Goodall, R.A.



19 × 40

SALT BOATS, VENICE.

Clara Montalba, R.W.S.



50 × 36

THE HAYFIELD.

T. Hope McLachlan.

108 × 72

"NOT JUNO'S HEARTLESS FOWLS!"

H. A. OLIVIER.

21 × 48

IN APRIL.

H. W. B. Davis, R.A.

54 × 72

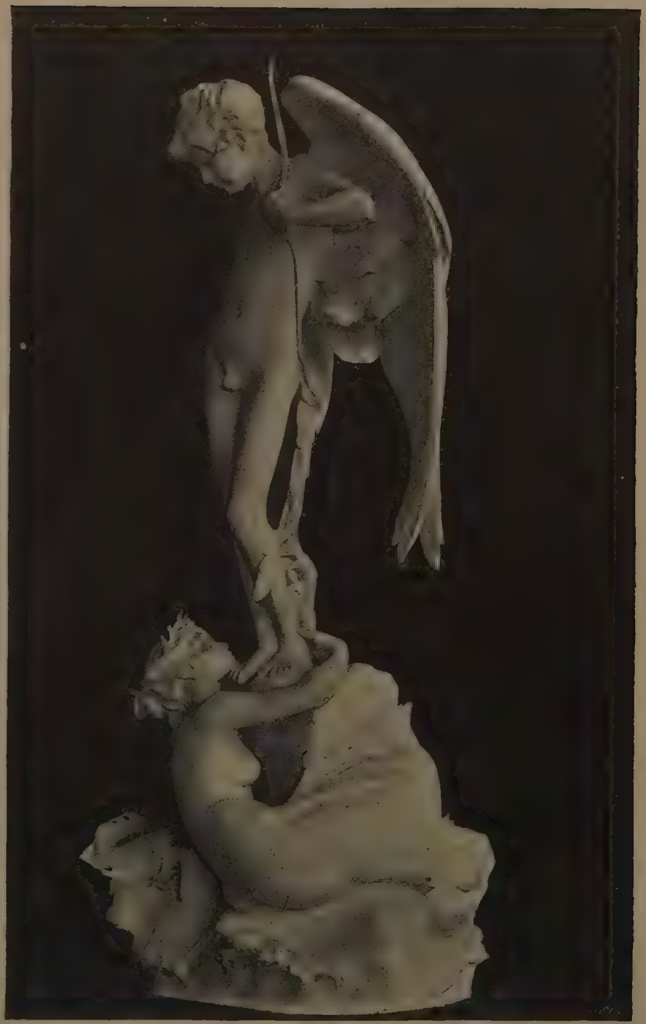
THE DEATH OF ALBINE.

THE HON. JOHN COLLIER.

61 × 43

THE BLOOD-TRAIL.

J. T. NETTLESHIP.



3 ft. 9 in. high

LOVE AND THE MERMAID.

CHARLES J. ALLEN.

32 × 48

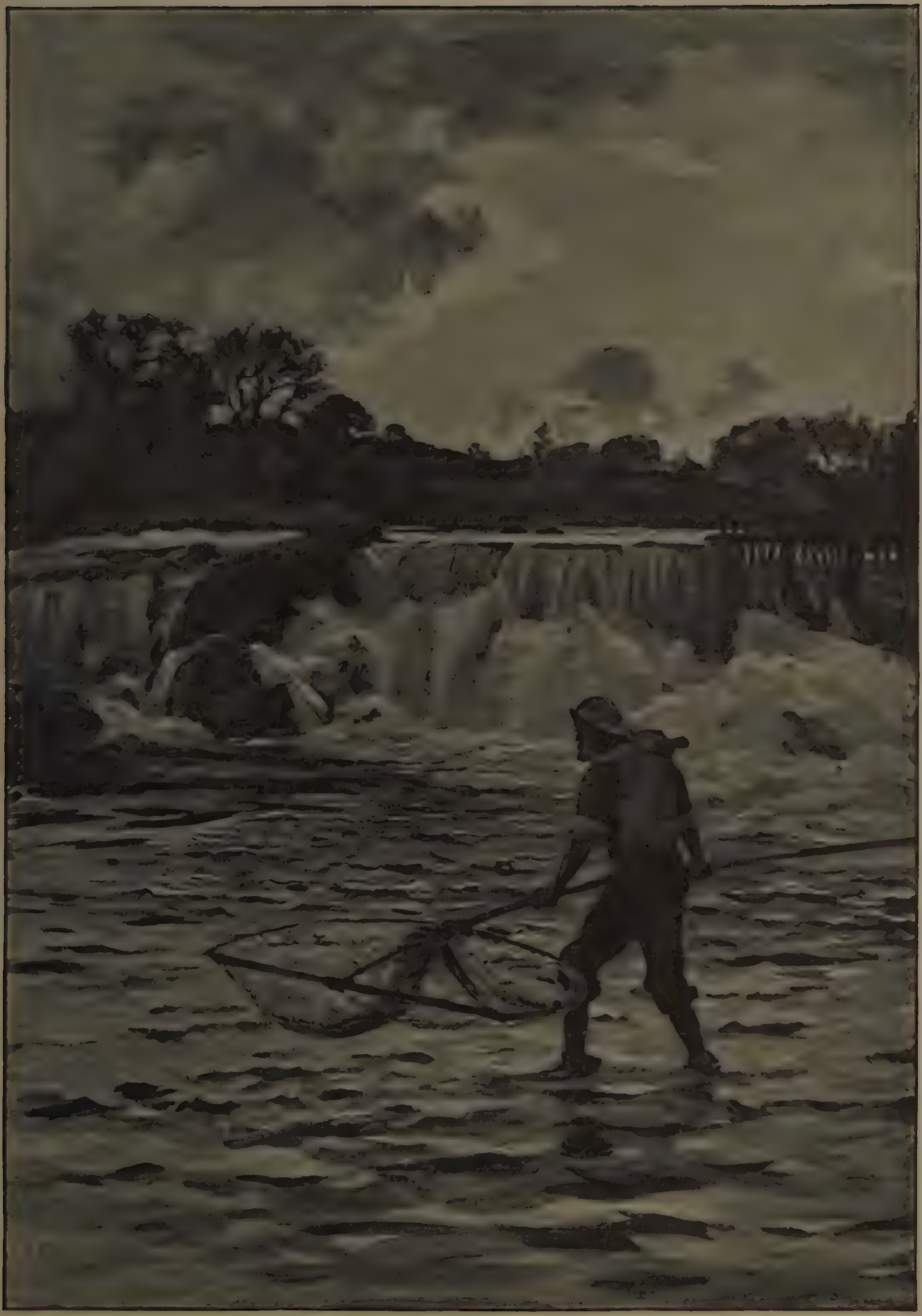
A FISHERMAN'S SWEETHEART.

C. Napier Hemy.

59 × 40

MRS. GRESHAM AND DAUGHTER.

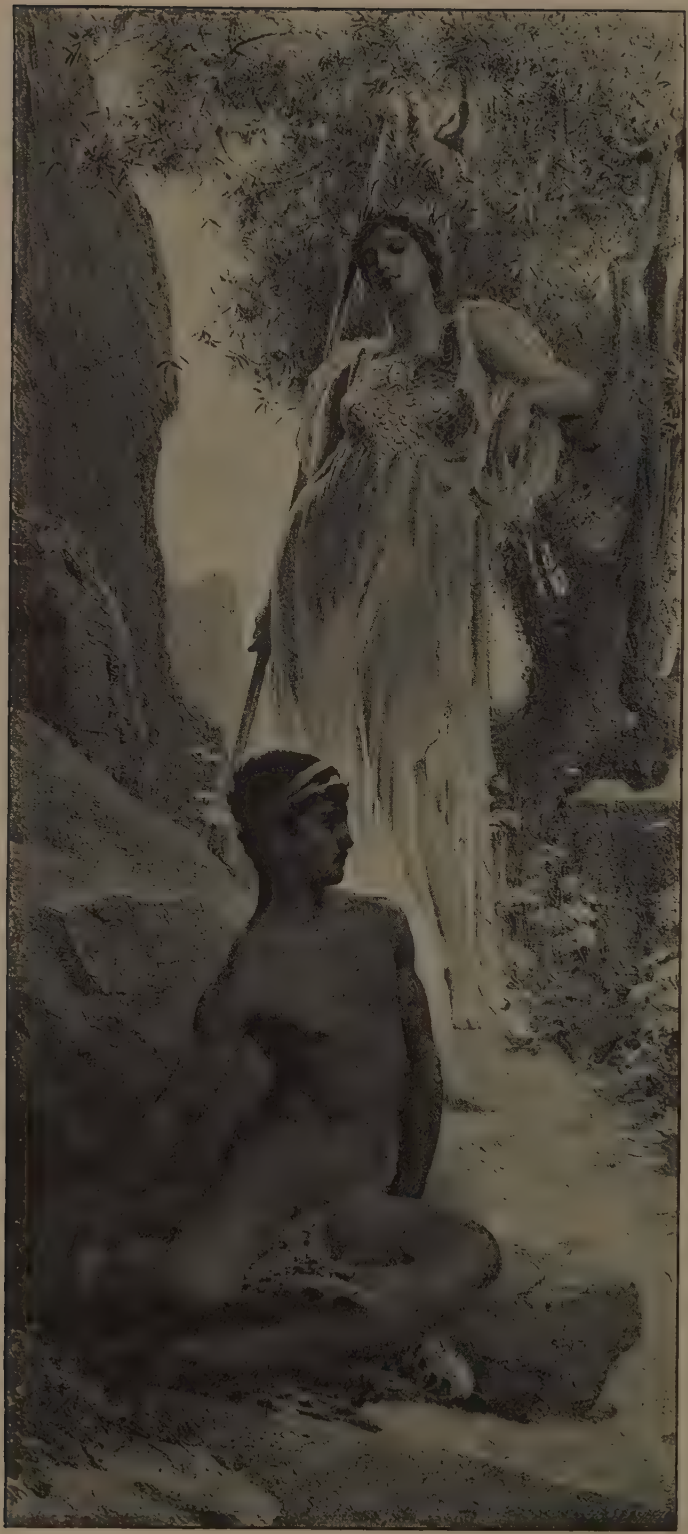
W. P. Frith, R.A.



40 x 28

SALMON-FISHING ON THE DEE, KIRKCUDBRIGHT: THE SHOULDER NET.

COLIN HUNTER, A.R.A.



78 × 34

THE YOUTH OF ULYSSES.

HERBERT J. DRAPER.

66 × 40

GLADYS.

(Portrait of the Daughter of Walter Palmer, Esq.)

G. H. Boughton, A.R.A.

28 × 36

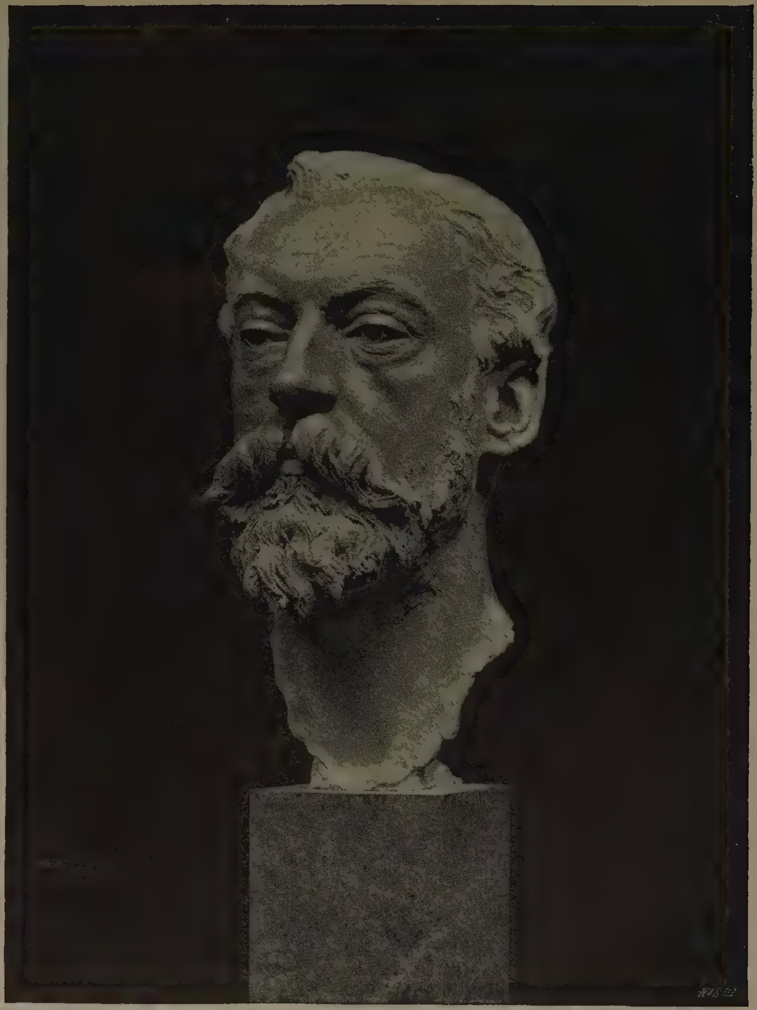
THE *WINDWARD* LEAVING GREENHITHE WITH THE JACKSON-HARMSWORTH ARCTIC EXPEDITION.

39 × 26

THE FERRY.

FRED MORGAN.

(By Permission of Messrs. S. Hildesheimer and Co.)



Life-size

M. RIDLEY CORBET, ESQ.

E. ONSLOW FORD, A.R.A.

48 × 72

ENGLISH COTTAGE HOMES.

B. W. Leader, A.R.A.

(The Property of Messrs. Agnew and Son.)

49 . 71

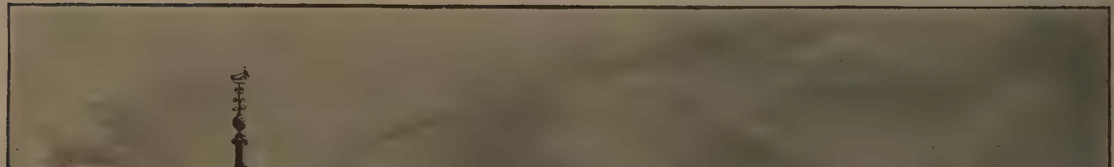
THE BLIND FIDDLER.

John R. Reid.

28 × 54

HARD PRESSED.

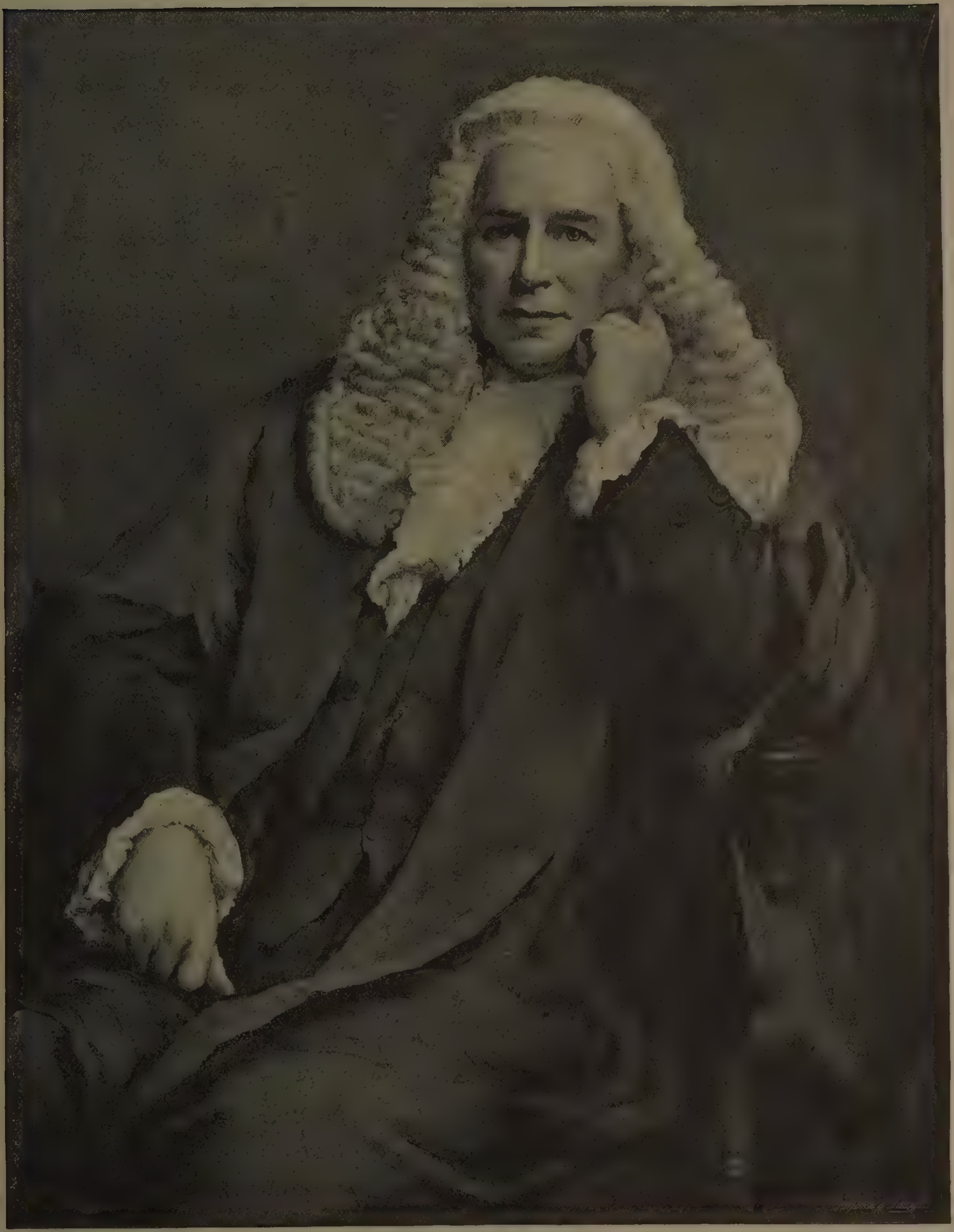
Arthur Lemon.



20 × 30

FISHERMAN'S HOME, GREAT YARMOUTH.

Eyre Crowe, A.R.A.



44 × 34

HIS HONOUR JUDGE SIR HORATIO LLOYD.

W. W. Ouless, R.A.

37 x 50

GREEN PASTURES.

E. A. WATERLOW, A.R.A.

52 × 10

"MUSIC SWEET AS LOVE."

". . . . A high-born maiden in a palace-tower,
Soothing her love-laden soul in secret hour
With music sweet as love."

JESSIE MACGREGOR.

48 × 72

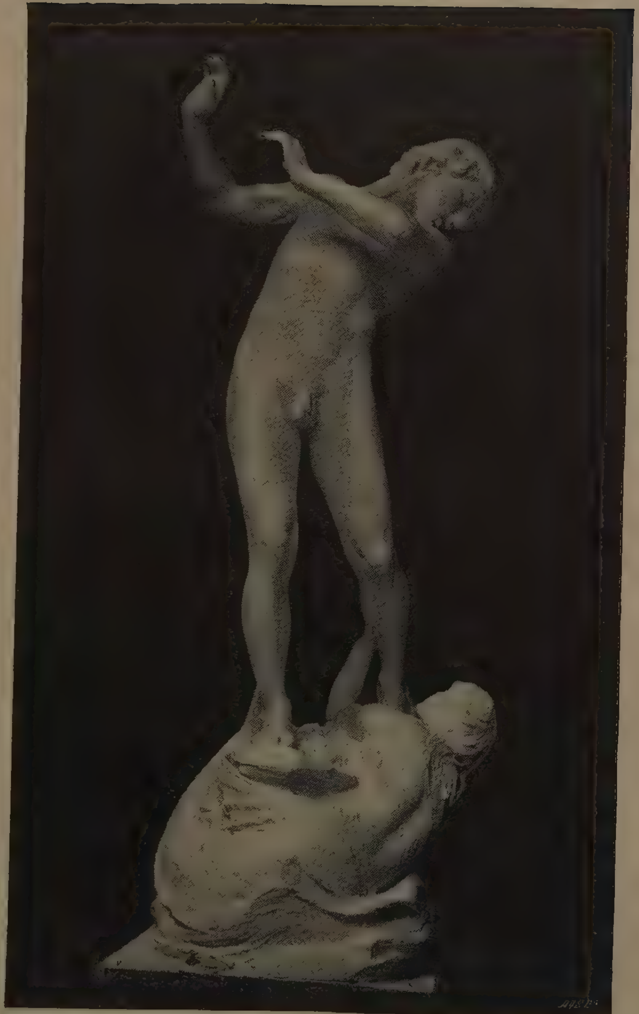
IN SUMMER-TIME.

DAVID MURRAY, A.R.A.

48 × 69

THE BAYSWATER 'BUS.

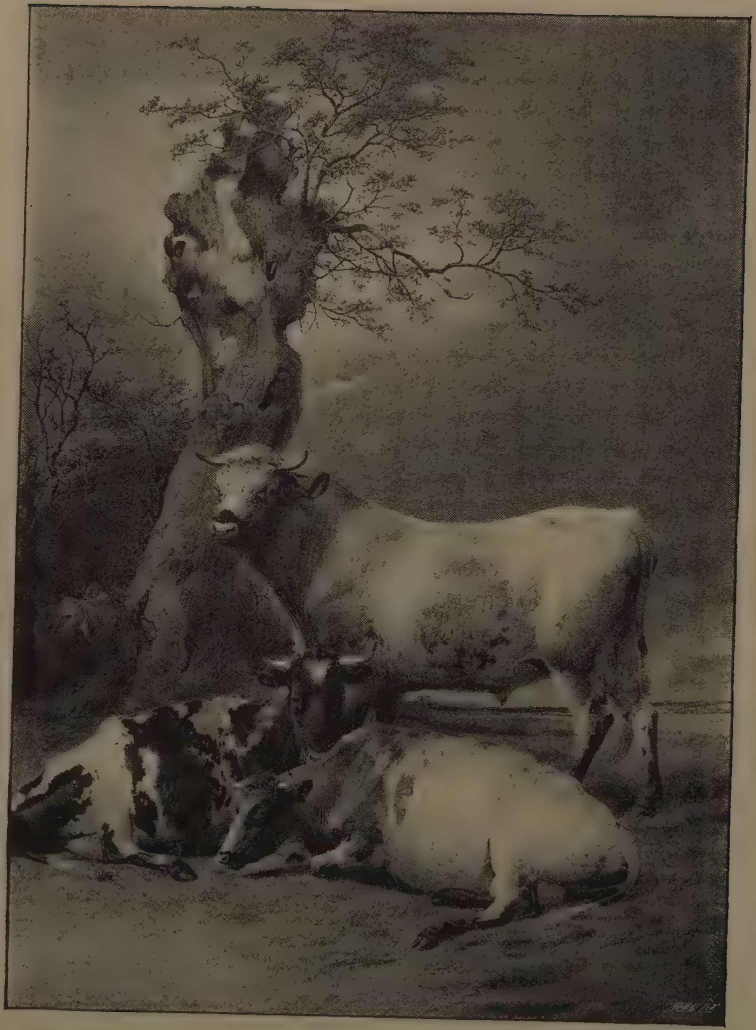
George W. Joy.



8 ft. high

THE BATHER.

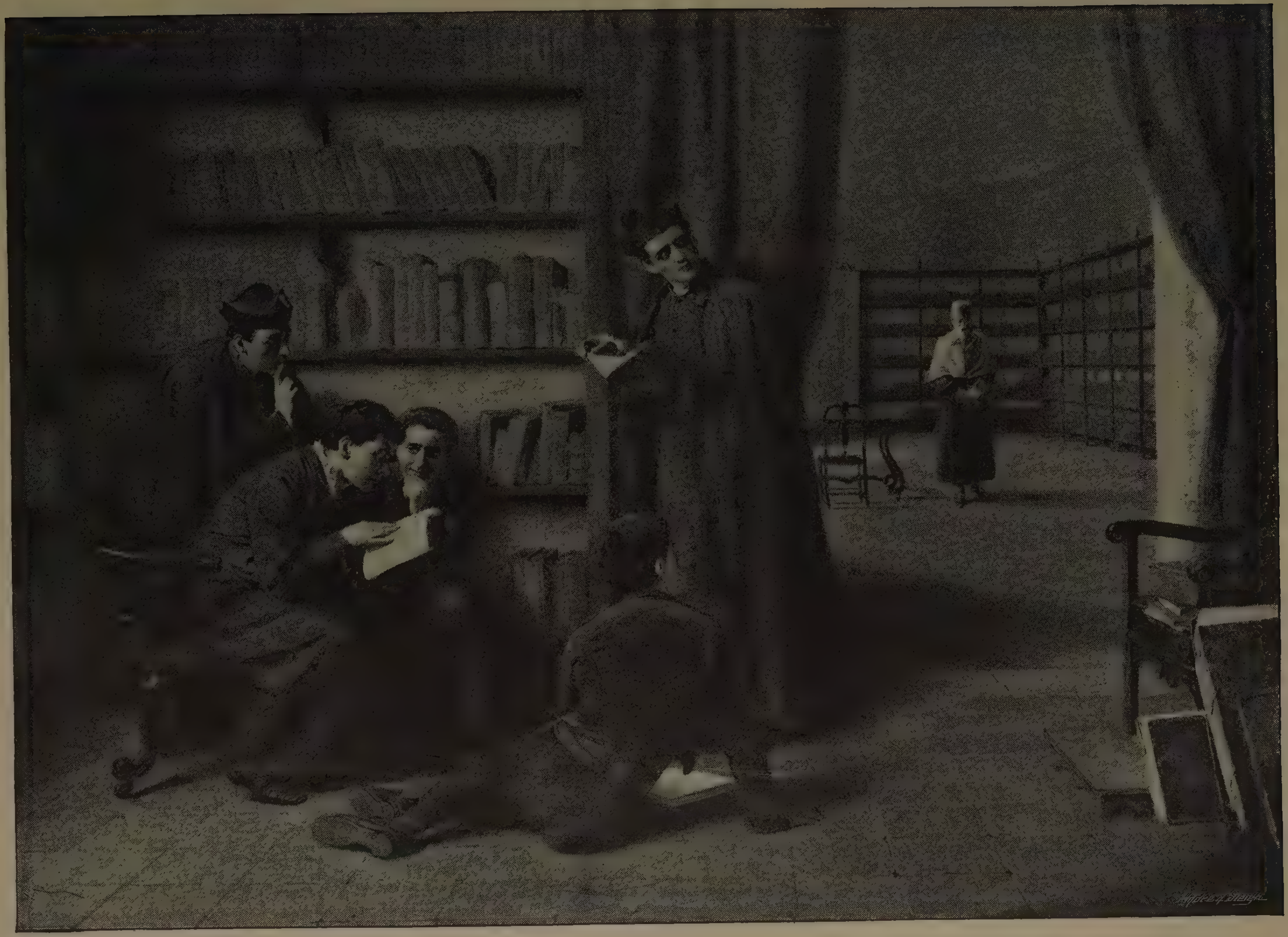
H. A. Pegram.



42 × 30

REPOSE.

T. Sidney Cooper, R.A.



33 × 44

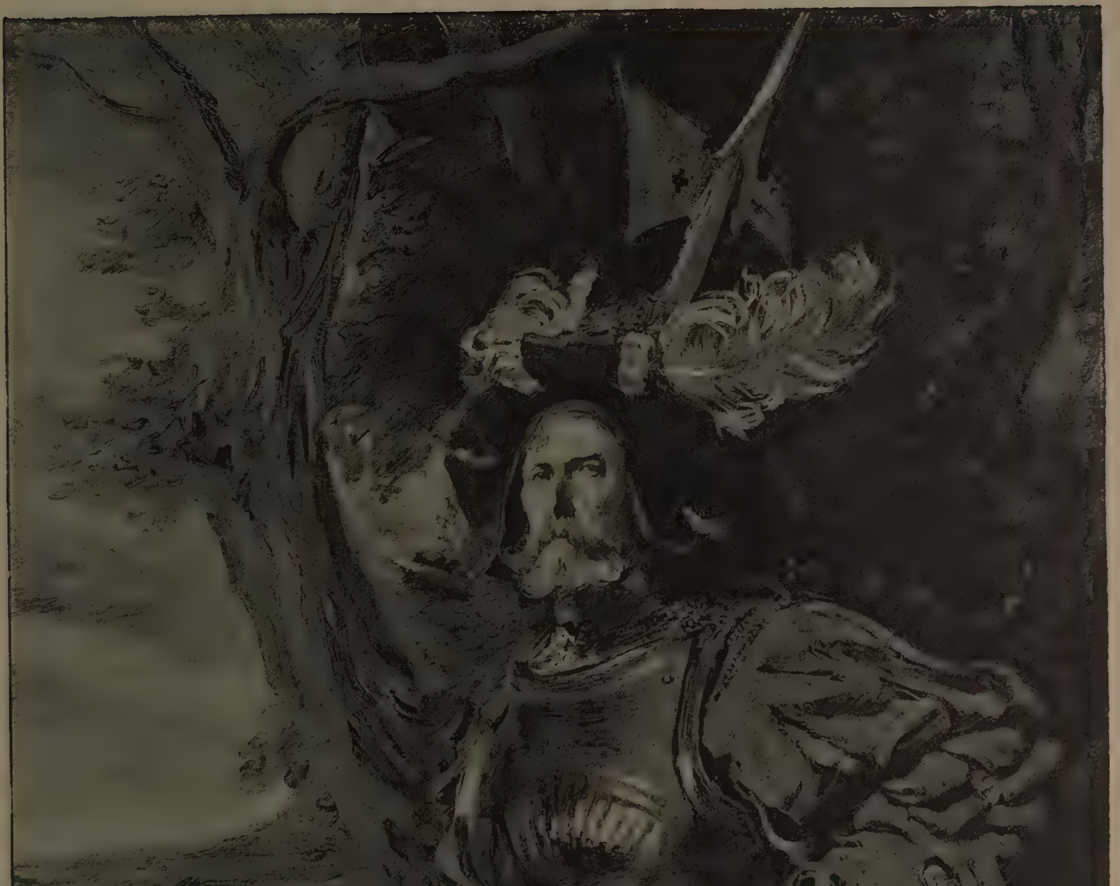
STUDENTS READING PROHIBITED BOOKS.

J. B. Burgess, R.A.

50 × 40

MRS. F. T. GARDNER.

H. T. Wells, R.A.



21 × 16

COLONEL HERBERT HARRINGTON ROBERTS: COSTUME PORTRAIT.

SEYMOUR LUCAS, A.R.A.

50 × 40

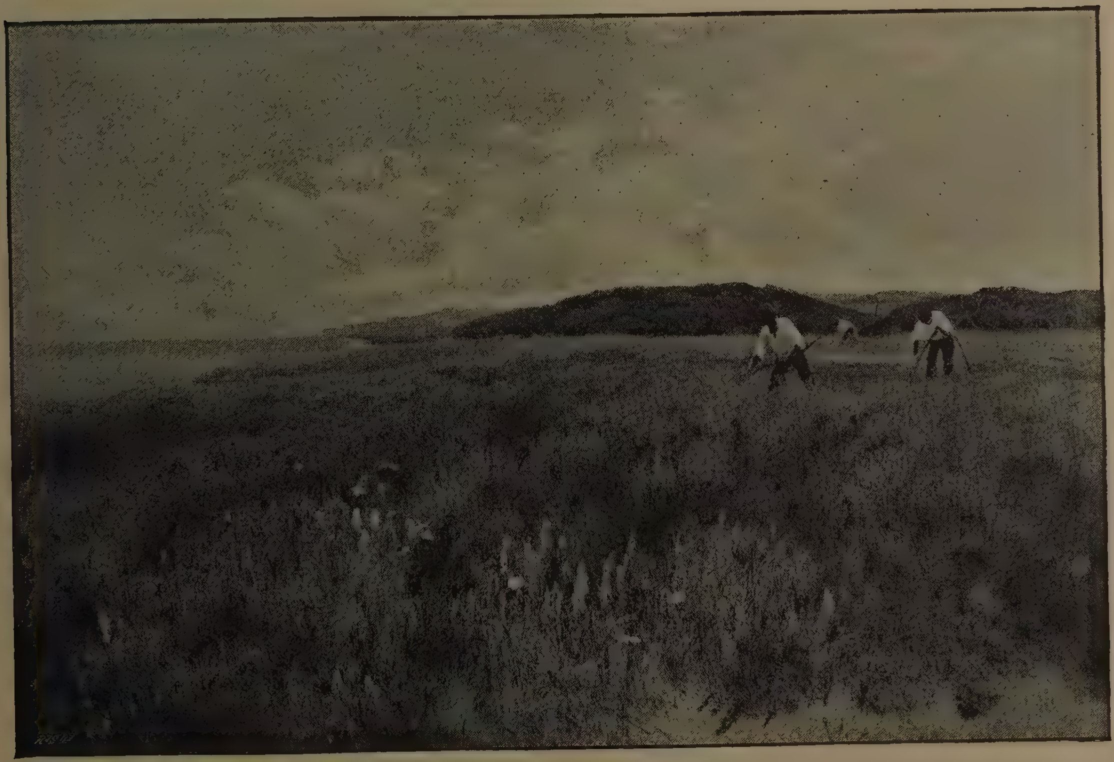
REST.

Frank Brangwyn.

40 × 108

THE FORE-RUNNERS.

RUPERT C. W. BUNNY.



24 × 36

HIGH AND DRY.

J. CLAYTON ADAMS.

38 × 60

THE LAST SACRAMENT.

FLORA M. REID.

30 × 42

BRAY ON THE THAMES.

T. Sidney Cooper, R.A.

150 × 84

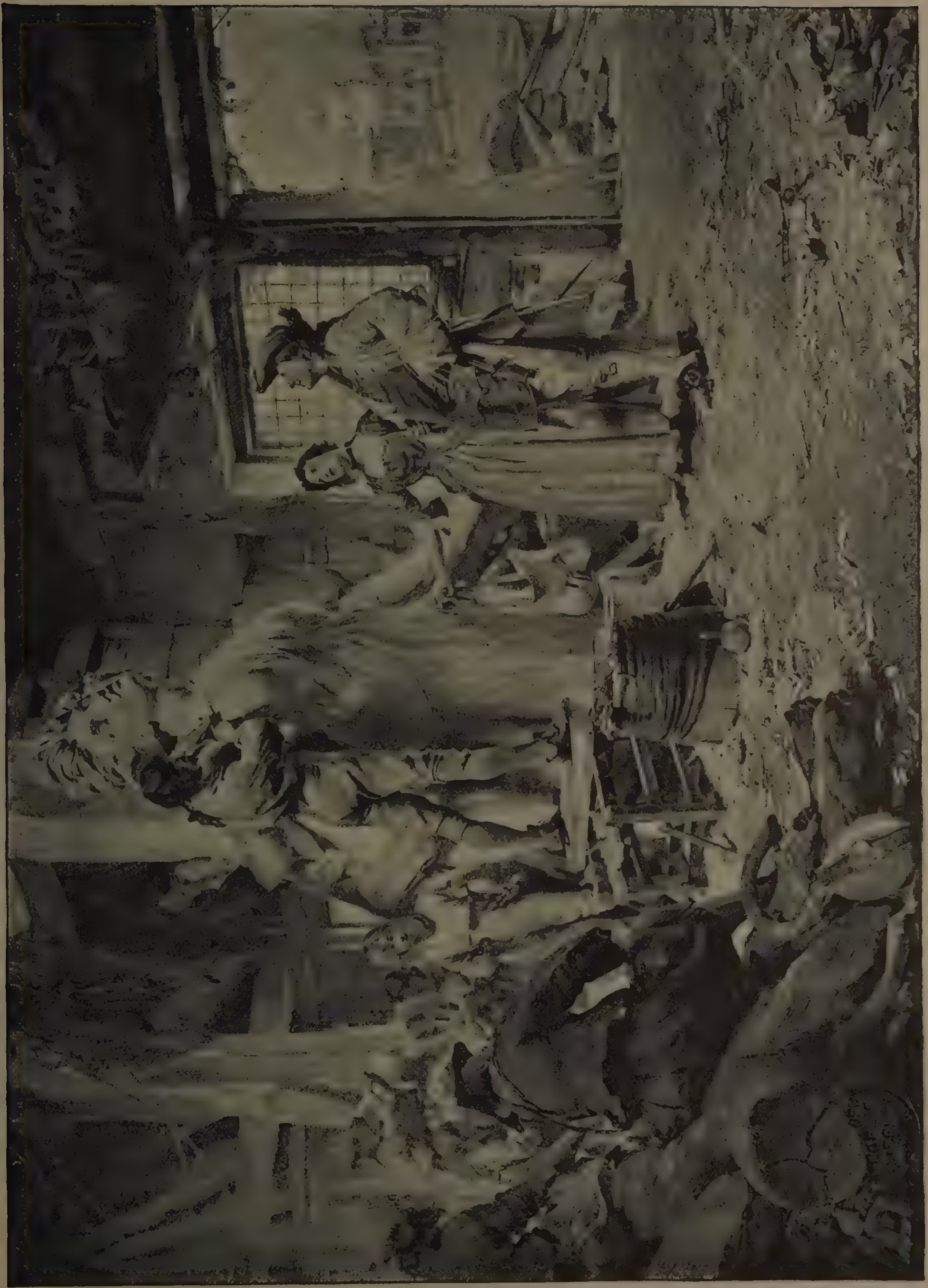
THE SACRIFICE OF ISAAC.

ALFRED DRURY.

50 × 30

LILIES (*Water-Colour*).

ETHEL WRIGHT.



THE SAUCY *ARETHUSA*.

EDGAR BUNDY, R.I.

56 × 78

32 × 66

HARVEST.

George Clausen, A.R.A.

(By Permission of Messrs. Boussod, Valadon and Co.)

38 × 31

A BAPTISM IN THE CATHEDRAL OF NEWCASTLE-ON-TYNE.

EYRE CROWE, A.R.A.

31 × 50

CROSSING TO THE DUNES.

HAMILTON MACALLUM.

35 × 60

THE WOUNDED KNIGHT.

G. Sheridan Knowles, R.I.

37 × 57

HOME AGAIN BY THE FERRY.

W. H. Bartlett.

18 x 12

A MAID OF ERIN.

James Sant, R.A.

[Copyright is in every case strictly reserved.]

5 ft. 8 in. high

THE JOY OF LIFE.

Hamo Thornycroft, R.A.

ROYAL ACADEMY PICTURES, 1895.

PART III.

24 x 20

THE RIVAL.

G. A. STOREY, A.R.A.

48 × 36

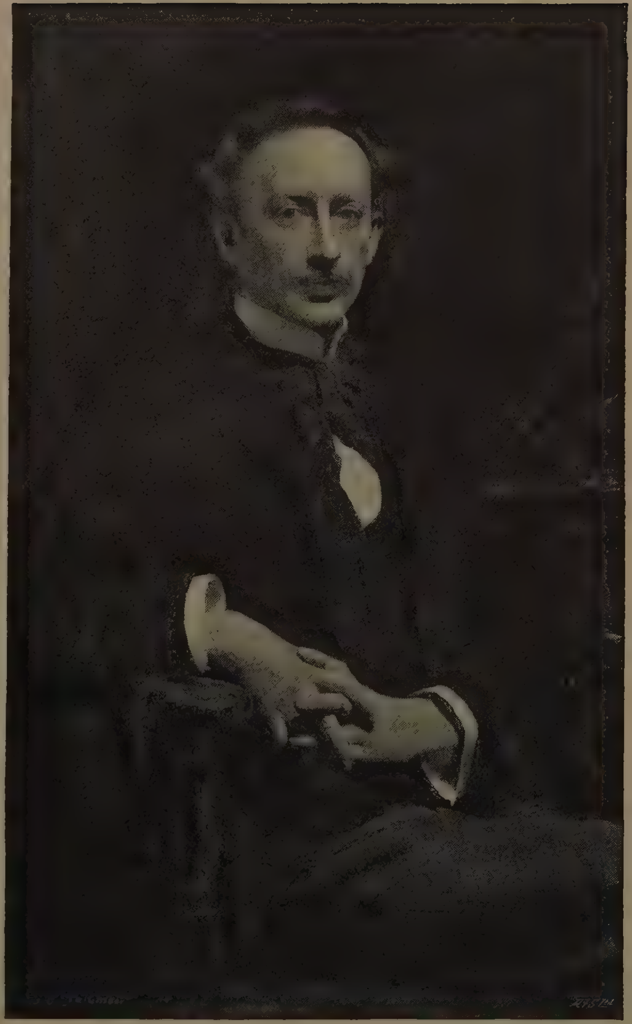
A FAIR DISPUTANT.

James Sant, R.A.

60 × 48

A SUNNY MORNING, SURREY.

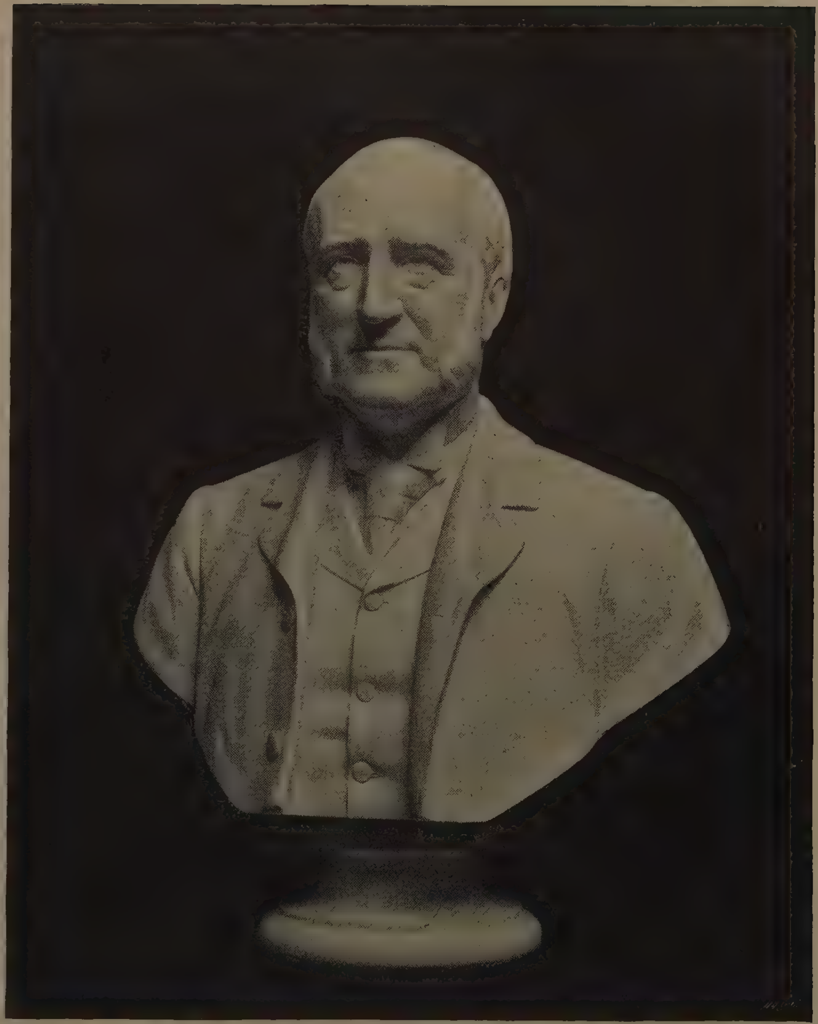
B. W. LEADER, A.R.A.



36 × 24

ARTHUR HACKER, ESQ., A.R.A.

Solomon J. Solomon.



Life-size.

THE HON. CHAUNCEY DEPEW.

A. Bruce Joy.

34 × 44

NOVEMBER SUNSHINE.

G. D. Leslie, R.A.

32 x 72

SPINNERS AND WEAVERS.

FREDERICK GOODALL, R.A.

40 × 72

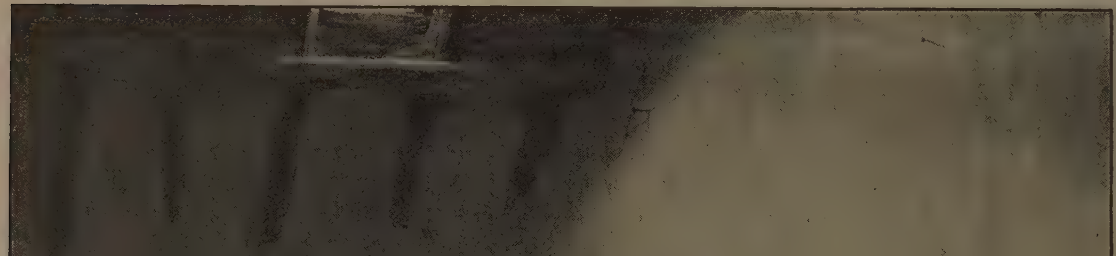
TANNING THE HERRING NETS.

Colin Hunter, A.R.A.

24 × 48

"THE SERE, THE YELLOW LEAF."

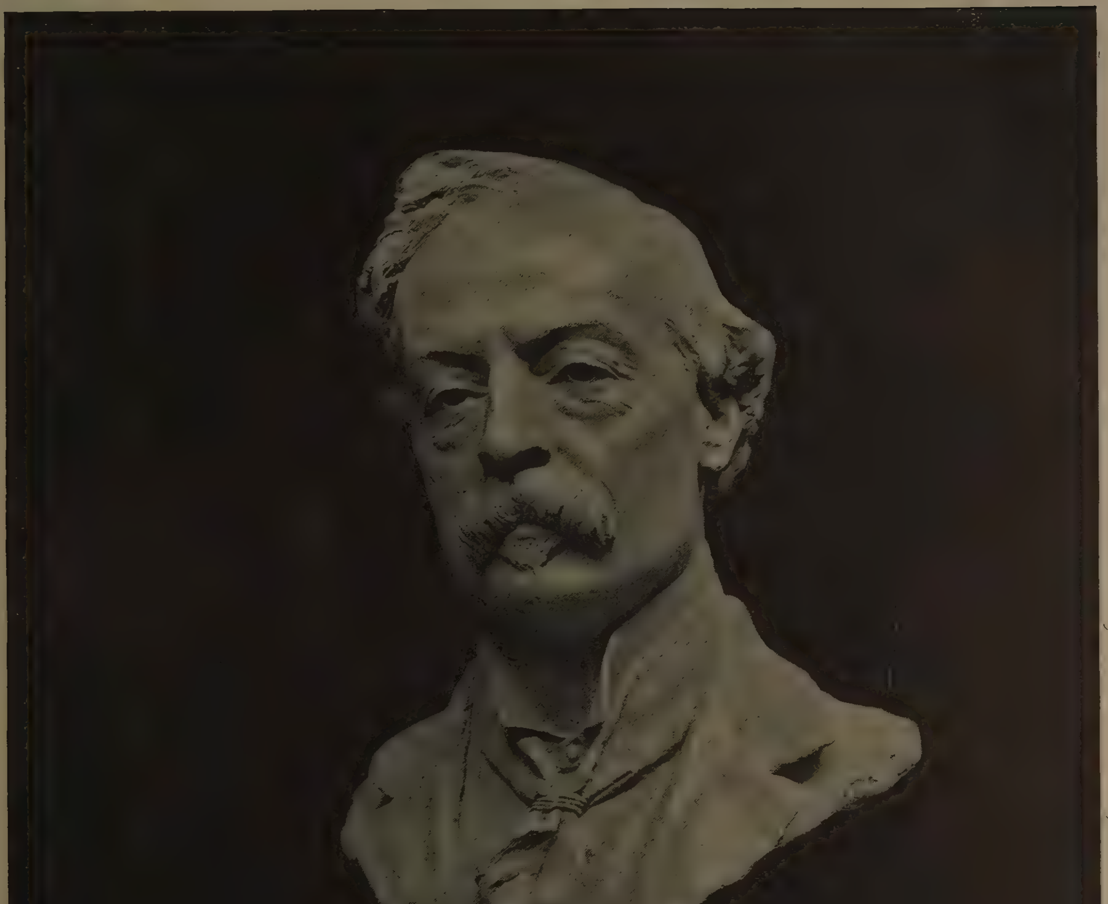
JOHN BRETT, A.R.A.



48 × 60

MOTHERLESS.

WALTER LANGLEY, R.I.



Life-size

W. Q. ORCHARDSON, ESQ., R.A. (*Bronze*).

E. ONSLOW FORD, A.R.A.

73 × 27

DAPHNE.

"The morning mists dissolve in tears
Beneath the eye of day."

ARTHUR HACKER, A.R.A.

60 × 38

A MIRROR OF CHIVALRY.

"And when she had buckled on his sword, she lifted her eyes; and lo! in the brightness of his armour she beheld her faire face mirrored on his heart."

W. E. Lockhart, R.S.A.

60 × 90

SUMMER'S EVE.

David Farquharson.

34 × 24

"MAKE HASTE!"

A. J. Elsley.

(By Permission of Messrs. Frost and Reed.)

50 × 38

MISS DOROTHEA HOLLINS.

T. Blake Wirgman.

30 × 52

ORANGES AND LEMONS.

FRED MORGAN.

40 × 30

THE UNION LINE S.S. *NORMAN* LEAVING SOUTHAMPTON.

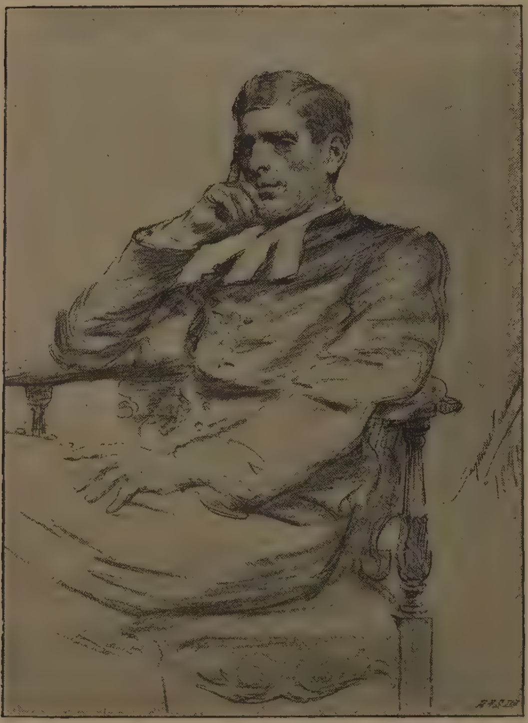
W. L. Wyllie, A.R.A.

(The Property of the Union Steamship Company.)

48 × 84

FLOOD.

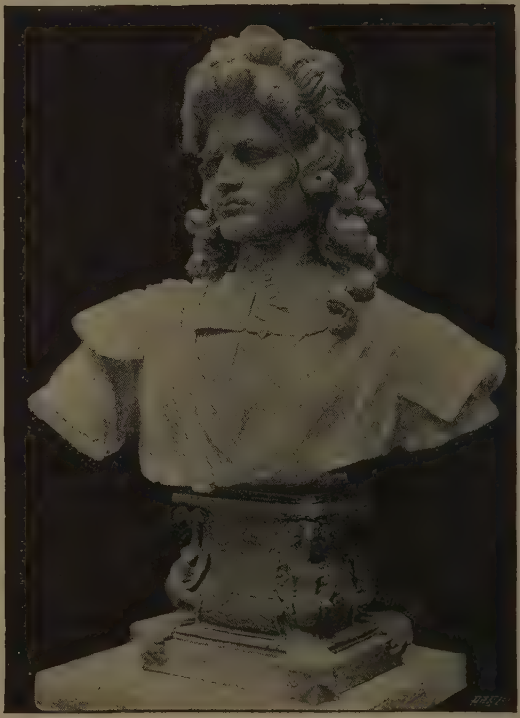
W. Frank Calderon.



THE REV. W. RUTHERFORD (*Chalk Drawing*).

(*Headmaster of Westminster School.*)

Seymour Lucas, A.R.A.



Life-size.

SIR JOHN D'URBERVILLE: AN ANCESTOR OF TESS.

Conrad Dressler.

50 × 40

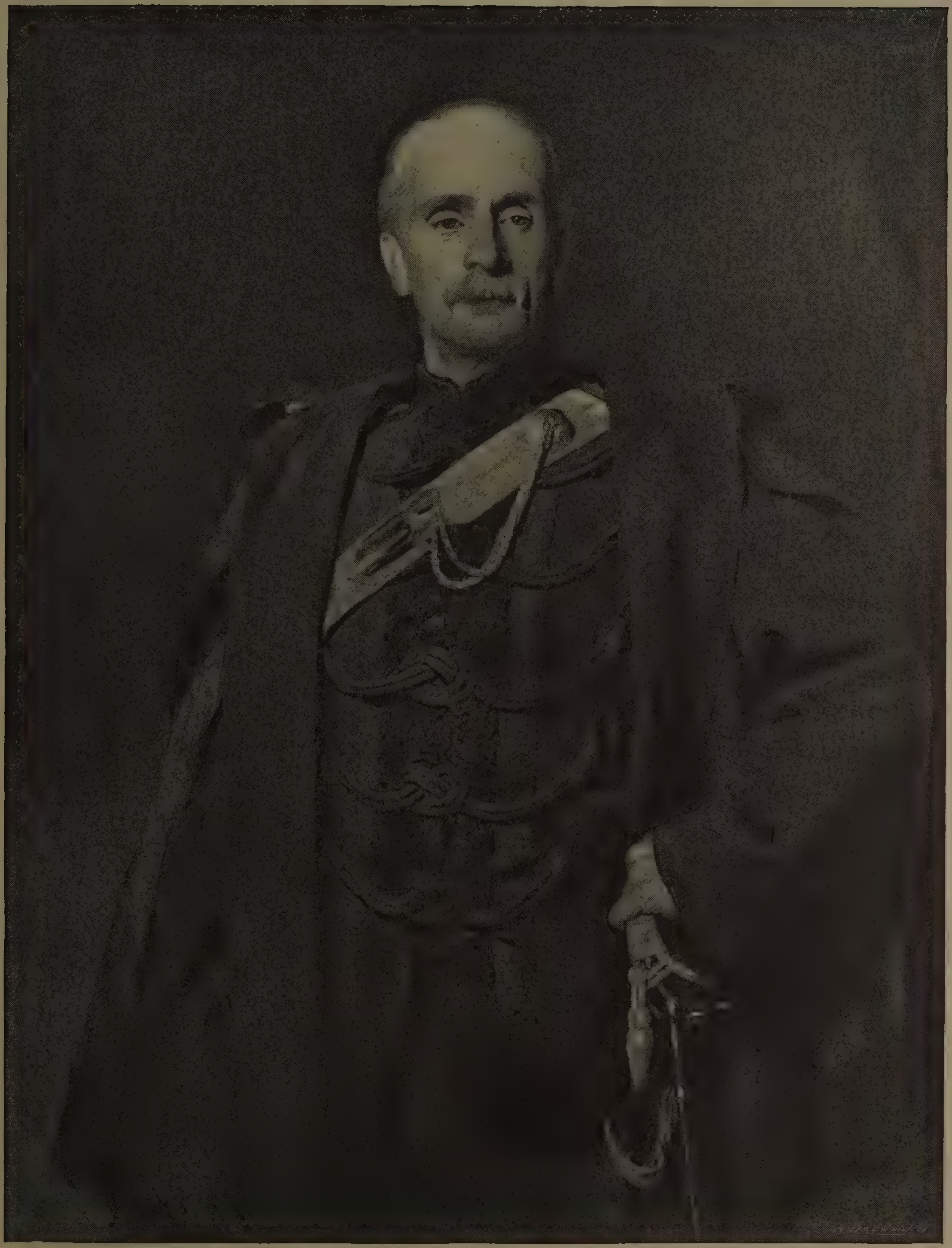
THE WATERMILL.

E. A. Waterlow, A.R.A.

56 × 41

MRS. JOHNSON-FERGUSON.

LUKE FILDES, R.A.



56 × 40

COLONEL CHARLES G. EDWARDS.

H. T Wells, R.A.

26 × 60

THE MORNING'S INSPECTION.

T. Sidney Cooper, R.A.

50 × 62

A TWILIGHT IDYL.

A. Chevallier Tayler.

7 ft. high

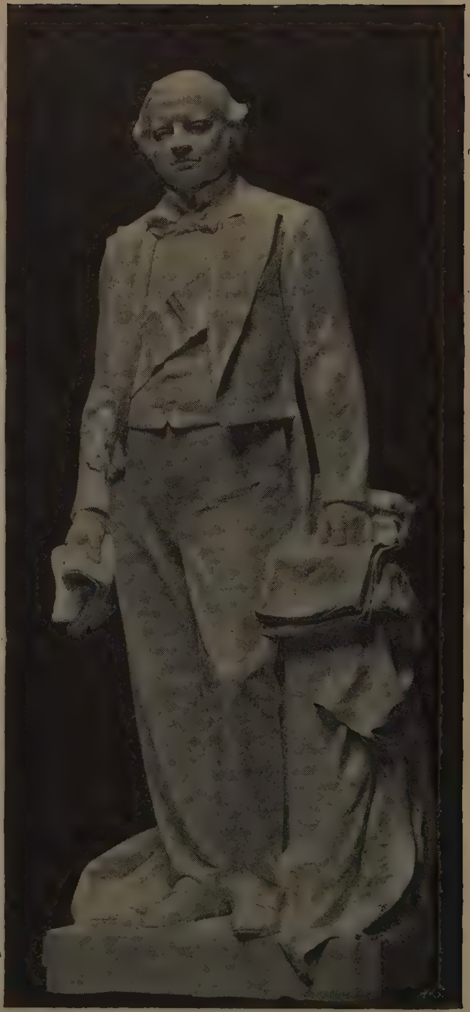
DESTINY.

A. C. Lucchesi.

51 × 25

"A ROSE, A LILY, A DOVE, A SERPENT, A LITTLE HONEY, AND A HANDFUL OF CLAY."

Ralph Peacock.



7 ft. high

THE LATE EARL GRANVILLE (*Marble*).

Hamo Thornycroft, R.A.

50 x 72

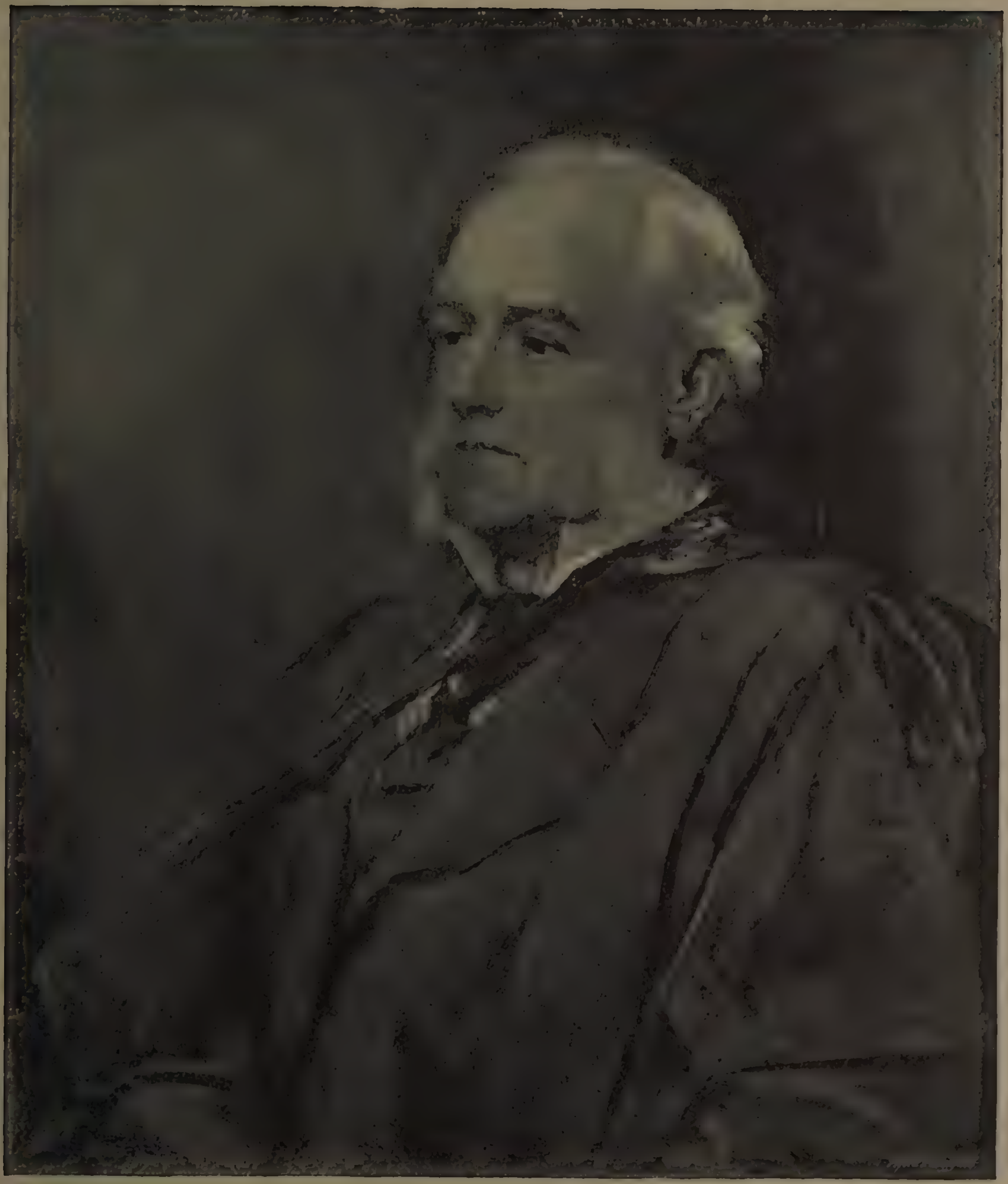
THE COMING NIGHT.

ERNEST PARTON.

54 x 45

SLEEP.

Frank Bramley, A.R.A.



PROFESSOR MAX MÜLLER.

G. F. Watts, R.A.

30 × 50

THE FIELD OF HONOUR.

J. C. Dollman, R.I.

63 × 84

'SUSCIPE ME DOMINE!"

John H. F. Bacon.

4 feet high

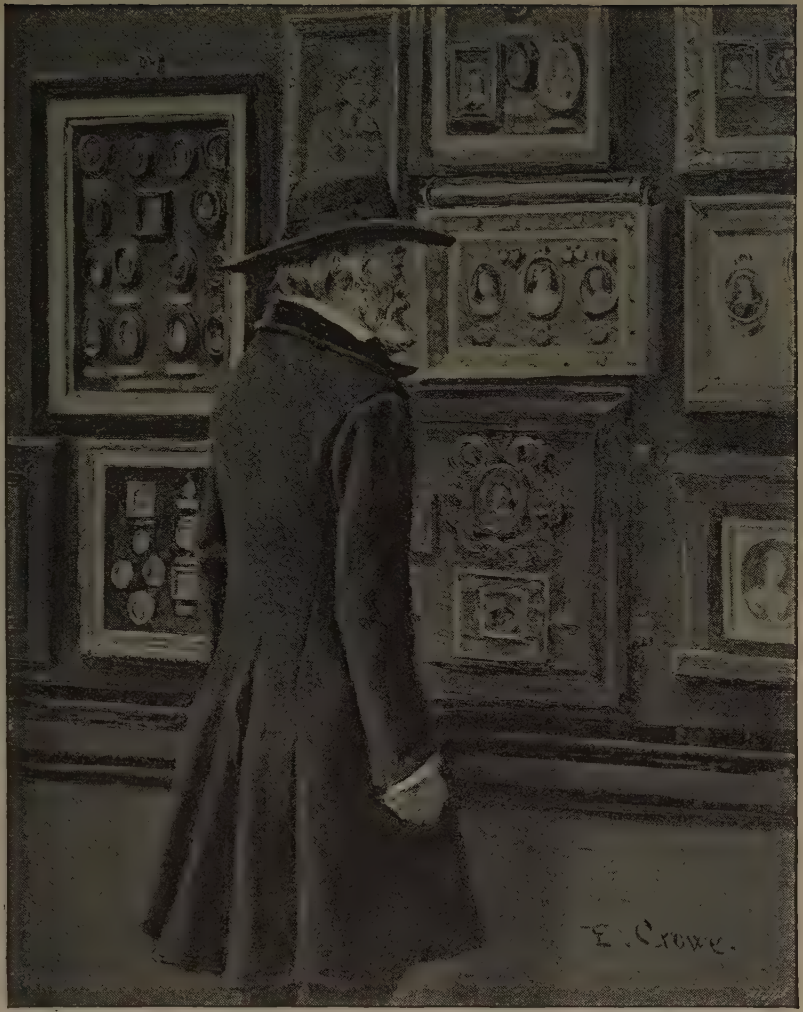
MOTHER AND CHILD.

George Frampton, A.R.A.

45 × 60

AN ESSEX HEIGHT.

Mark Fisher.



10 × 8

THOMAS CARLYLE LOOKING AT THE DUKE OF BUCCLEUGH'S MINIATURES OF CROMWELL, HIS WIFE AND DAUGHTER.

(From a Sketch made at the time of his visit to Burlington House, Feb. 6, 1879.)

EYRE CROWE, A.R.A.

47 × 34

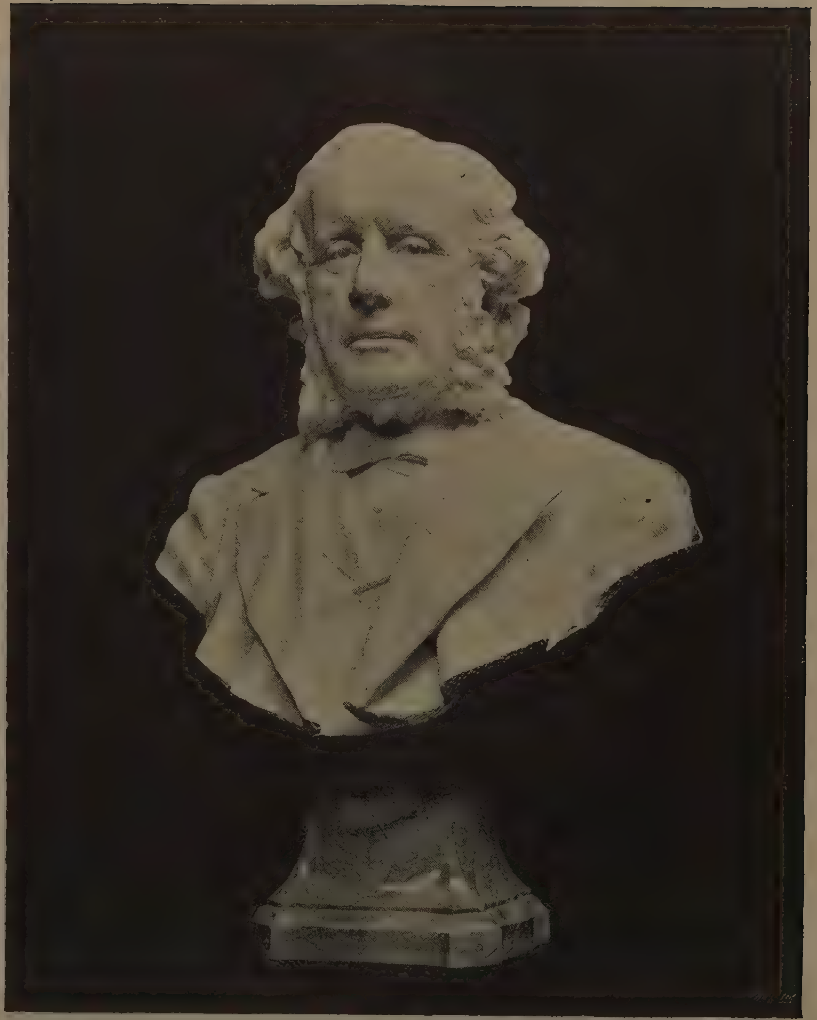
MRS. MITCHEL CHAPMAN.

H. DE T. GLAZEBROOK.

32 in. high

MISS MAPLE (*Marble*).

THOMAS BROCK, R.A.



Life-size

JAMES LEVER, ESQ.

E. ONSLOW FORD, A.R.A.

36 x 60

CROSSING THE BAR.

Edwin Hayes, R.H.A.

61 × 36

JONAH.

G. F. WATTS, R.A.

40 × 54

A REVERIE.

"In the years fled,
Lips that are dead
Sang me that song."

FRANK DICKSEE, R.A.

48 × 72

AFTER THE GALE: TAKING TO THE BOATS.

T. SOMERSCALES.

42 × 60

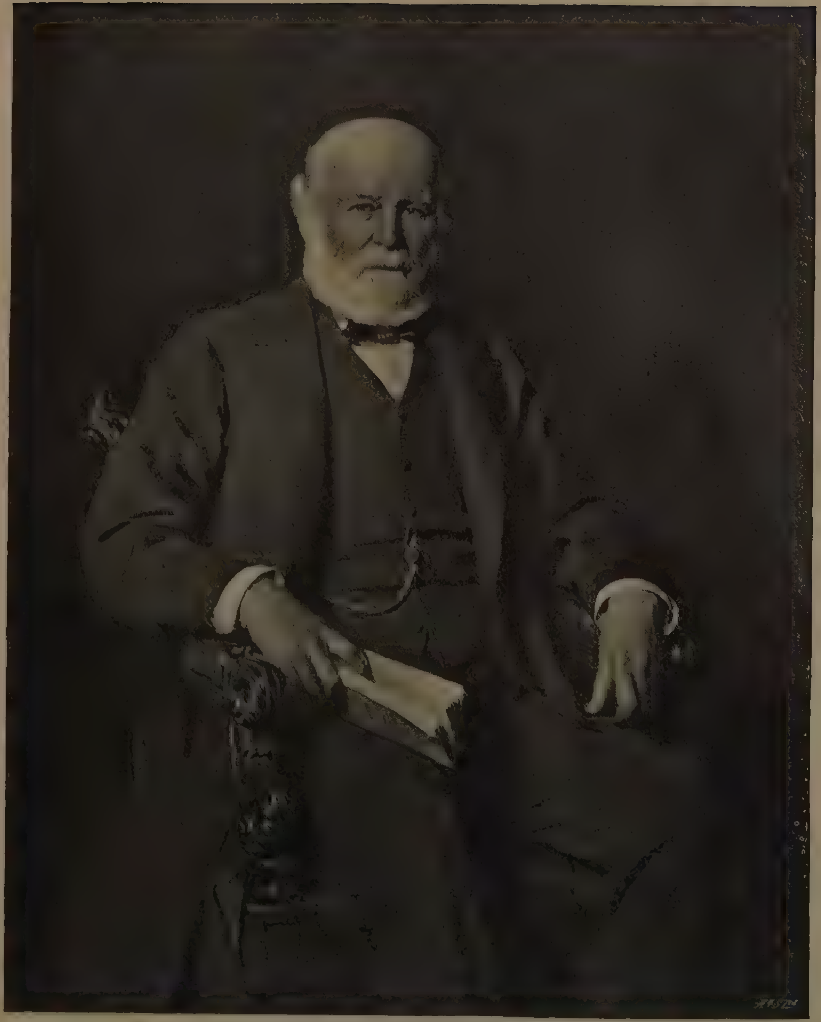
WHEN THE TIDE IS OUT.

J. Aumonier, R.I.

40 × 60

A JUDGMENT OF PARIS.

Frank W. W. Topham, R.I.



44 × 34

SIR LOWTHIAN BELL, BART., F.R.S.

H. T. Wells, R.A.

30 × 24

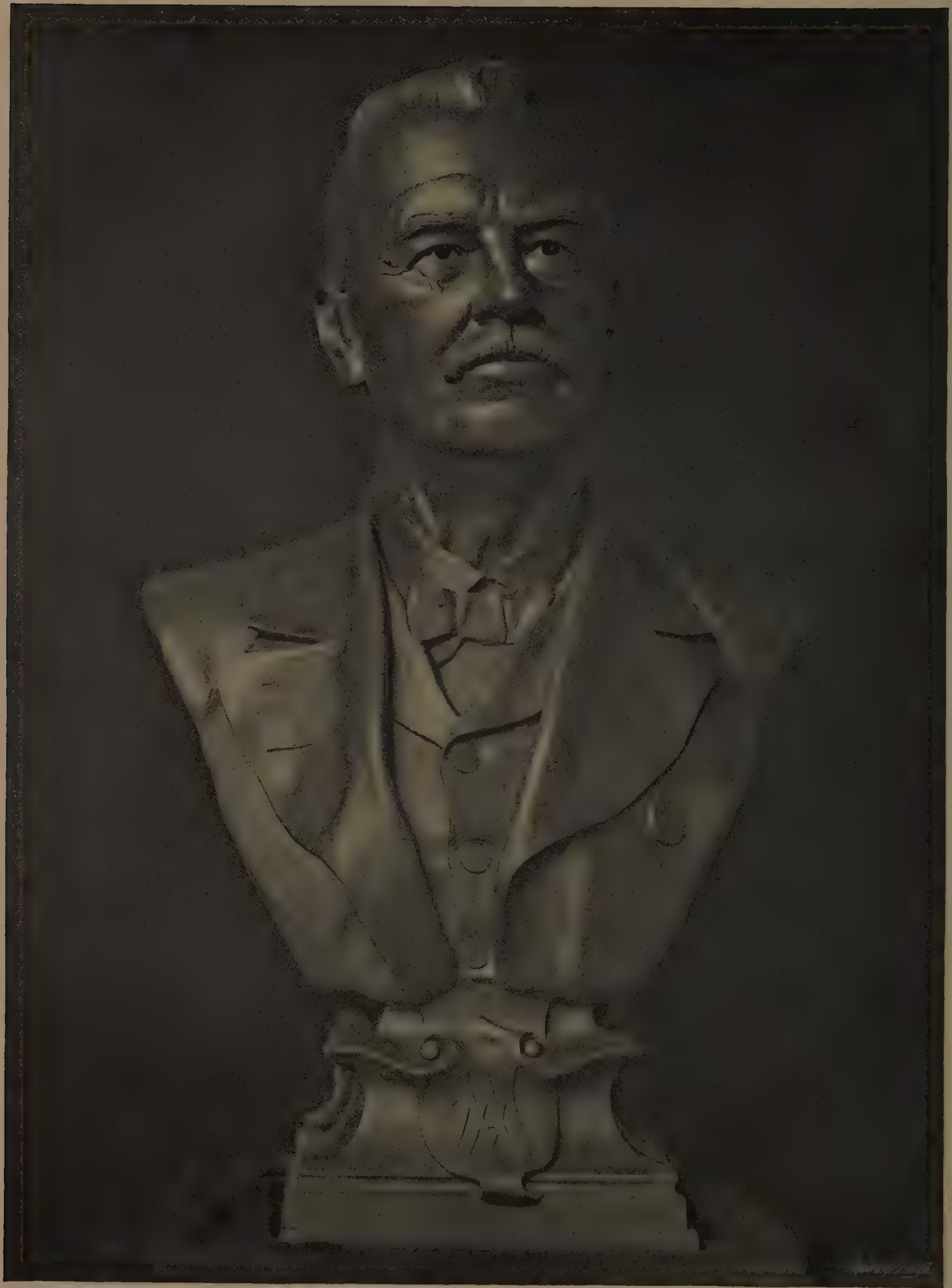
MRS. HENDERSON.

E. J. Gregory, A.R.A.

44 × 56

ARIADNE.

Philip H. Calderon, R.A.



2 ft. 6 in. high

AUGUSTUS MORDAN, ESQ. (*Bronze*).

H. H. Armstead, R.A.

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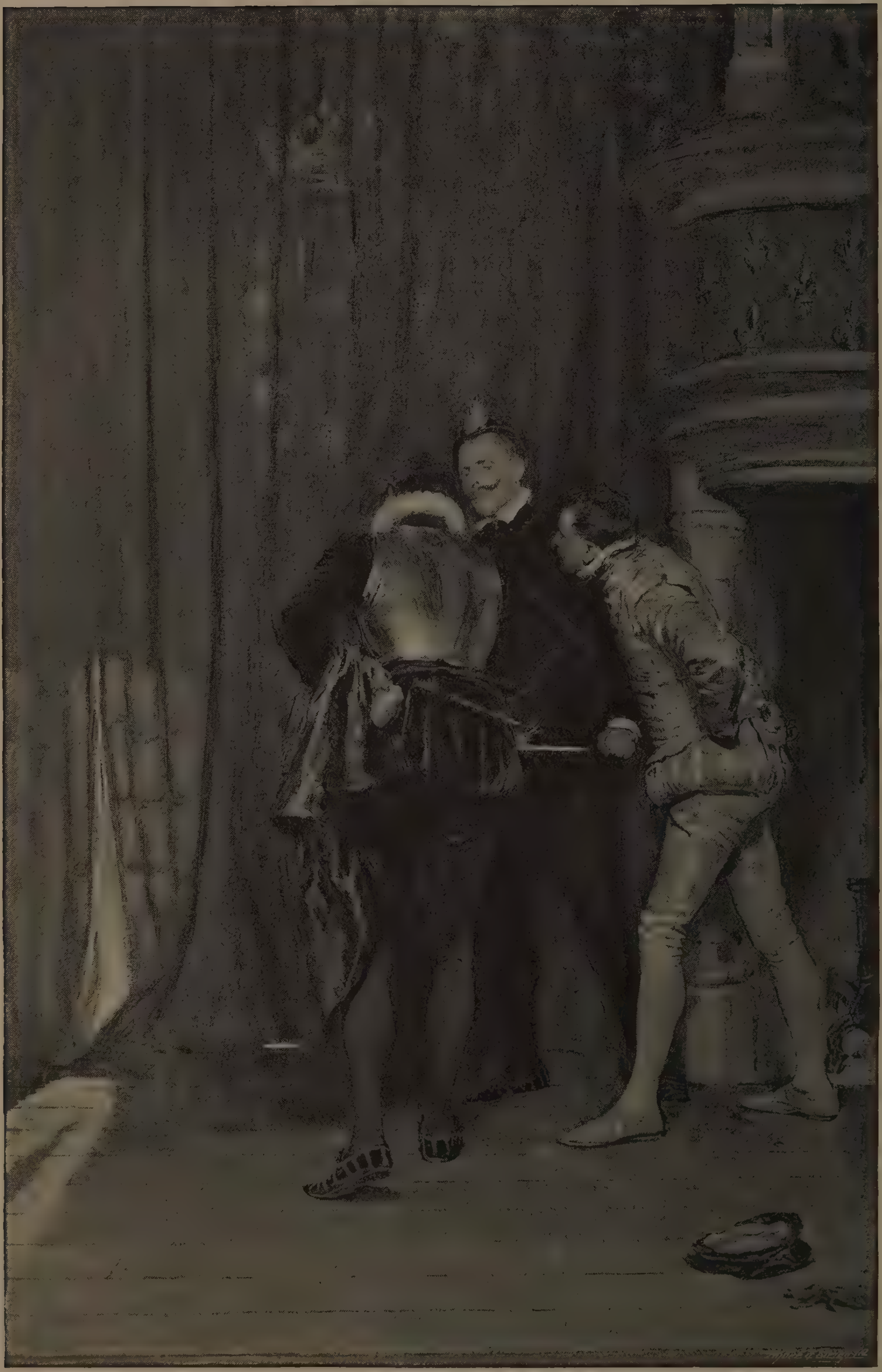


56 × 36

WAITING FOR THE DUC DE GUISE.

SEYMOUR LUCAS, A.R.A.

ROYAL ACADEMY PICTURES, 1895.

PART IV.

63 × 48

VANITY FAIR.

S. MELTON FISHER.

40 × 72

GOOD NIGHT TO SKYE.

Colin Hunter, A.R.A.

15 × 30

A SUMMER AFTERNOON.

T. Sidney Cooper, R.A.

13 ft. high

HYPNUS BESTOWING SLEEP UPON THE EARTH.

Henry C. Fehr.

30 × 24

A STUDY.

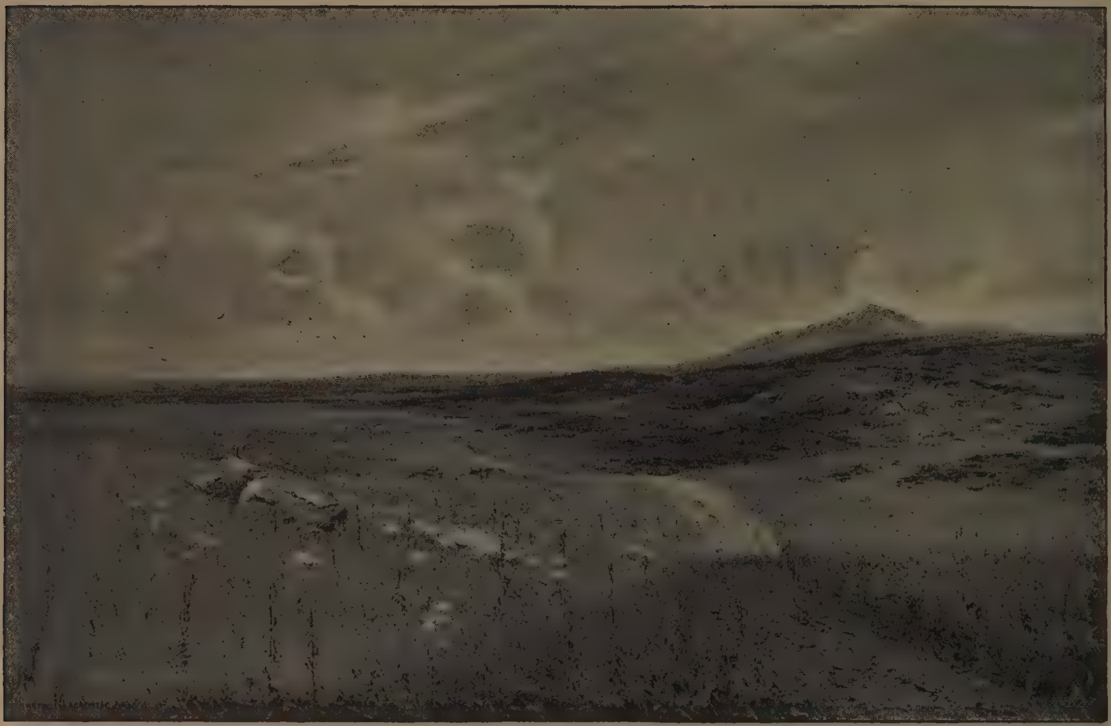
James Sant, R.A.

52 × 72

AN OFFER OF MARRIAGE.

" A son's a son till he gets him a wife,
But a daughter's a daughter all the days of her life."

W. Dendy Sadler.



54 x 84

MEADOW AND MOORLAND.

KENNETH MACKENZIE.

24 x 36

THE LAST BOAT OFF.

ROBERT JOBLING.

7 ft.

THE LATE SIR RICHARD OWEN, K.C.B.

Thomas Brock, R.A.

21 × 18

THE MOURNERS: SAILORS' HOME, BRISTOL.

EYRE CROWE, A.R.A.

26 × 40

"SOFT FLATTERING WOO'S THE SEA" *(Water-Colour).*

GEORGE COCKRAM.

54 × 81

LADY HAMILTON'S WELCOME TO THE VICTORS OF THE NILE. NAPLES, 1798.

ROBERT HILLINGFORD.

4 ft. × 4 ft. 6 in.

MUSIC AND DANCING (*Silver Panels*)

George Frampton, A.R.A.

34 × 44

FADING AWAY.

HORACE FISHER.

39 × 60

THE GOLDEN VALE.

J. Clayton Adams.

(The Property of Messrs. Arthur Tooth and Sons.)

49 × 78

ACROSS THE BRIDGE OF TIME.

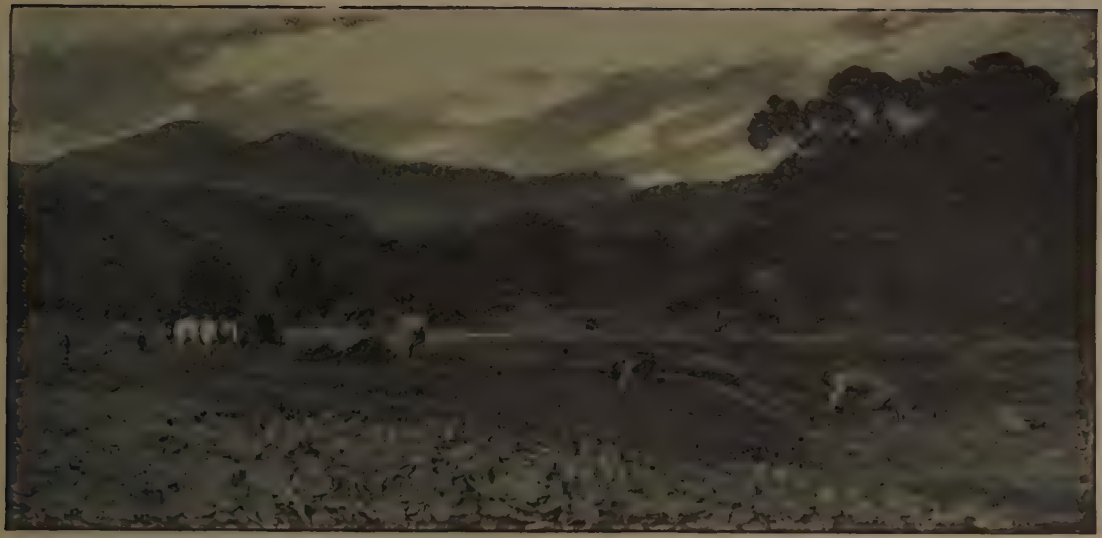
" Life appeareth for a little time, then vanisheth away."

G. Hillyard Swinstead.

24 × 20

COMING EVENTS.

G. A. Storey, A.R.A.



21 × 31

POTATO HARVEST IN THE DALES.

EDITH CORBET.

60 × 72

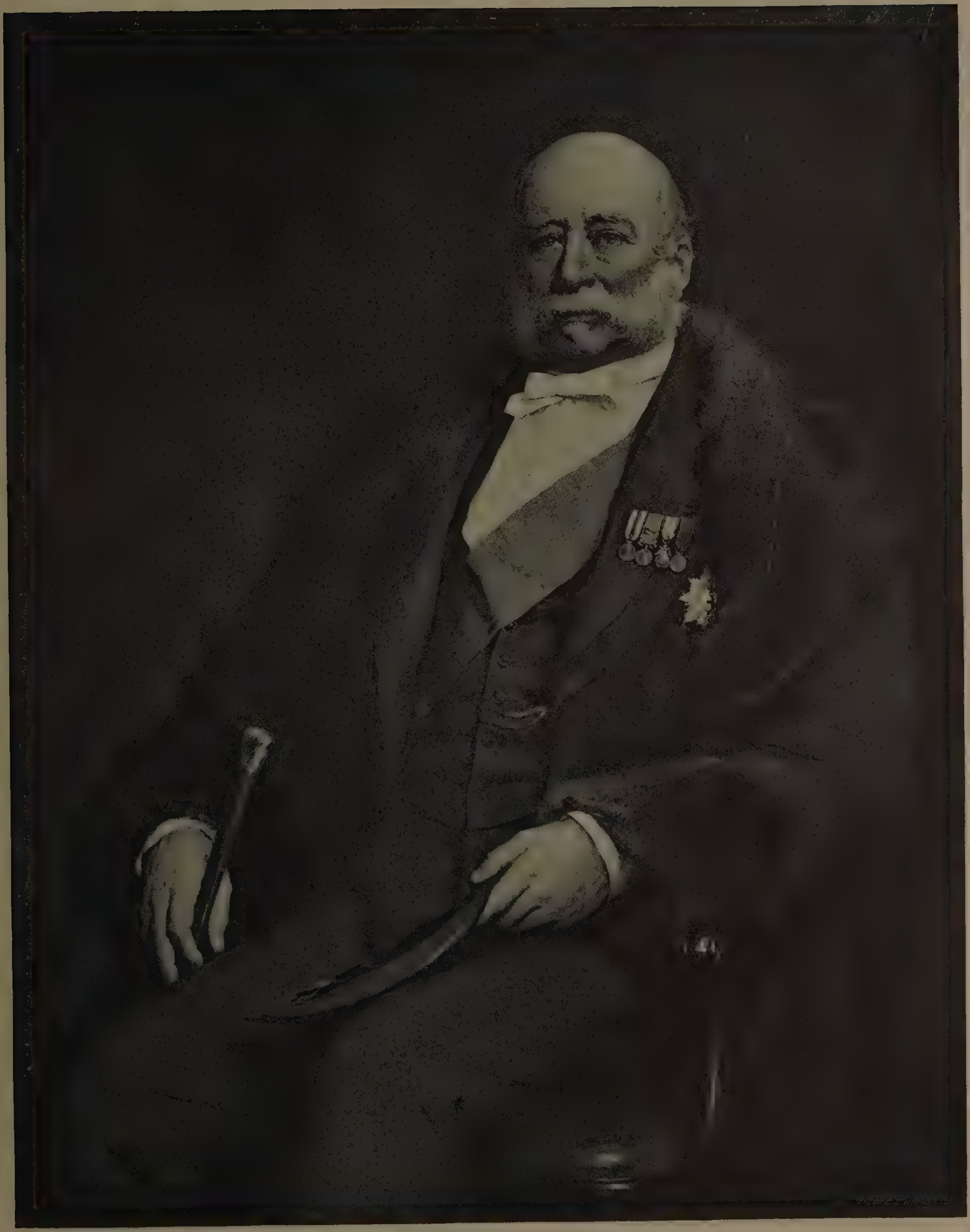
THE SHEPHERD.

FRED HALL.

76 × 67

THE SMITHY.

Stanhope A. Forbes. A.R.A.



56 × 44

H.R.H. THE DUKE OF CAMBRIDGE.

W. W. OULESS, R.A.

50 × 40

A LADY IN WHITE.

John Lavery.

85 × 50

EVELYN, DAUGHTER OF COL. BASHFORD.

Louisa Starr Canziani.

54 × 64

OLD PENSION DAY.

RALPH HEDLEY.

48 × 72

OCTOBER MOON.

Adrian Stokes.

36 × 28

RACHEL CHARRINGTON.

H. T. Wells, R.A.

42 × 33

MRS. EILOART.

W. Reynolds-Stephens.

15 × 30

THE OUTLOOK FROM MY NATIVE CLIFFS.

"Heaven lies about us in our infancy."—*Wordsworth.*

JOHN BRETT, A.R.A.

53 × 93

PHŒBUS APOLLO.

Briton Riviere, R.A.

50 × 26

A FAMILY PORTRAIT.

Val C. Prinsep, R.A.

35 x 54

"The orb of day,
In Southern climes o'er ocean's waveless field
Comes sweetly smiling."

HAROLD SPEED.

120 x 76

THOUGHT-READING.

GEORGE HARCOURT.

50 × 30

FORTUNÉE AND THE ENCHANTED PRINCE.

Florence Small (Mrs. F. D. Hardy).

74 × 38

GOLDEN DAYS.

N. H. J. Baird.

48 × 72

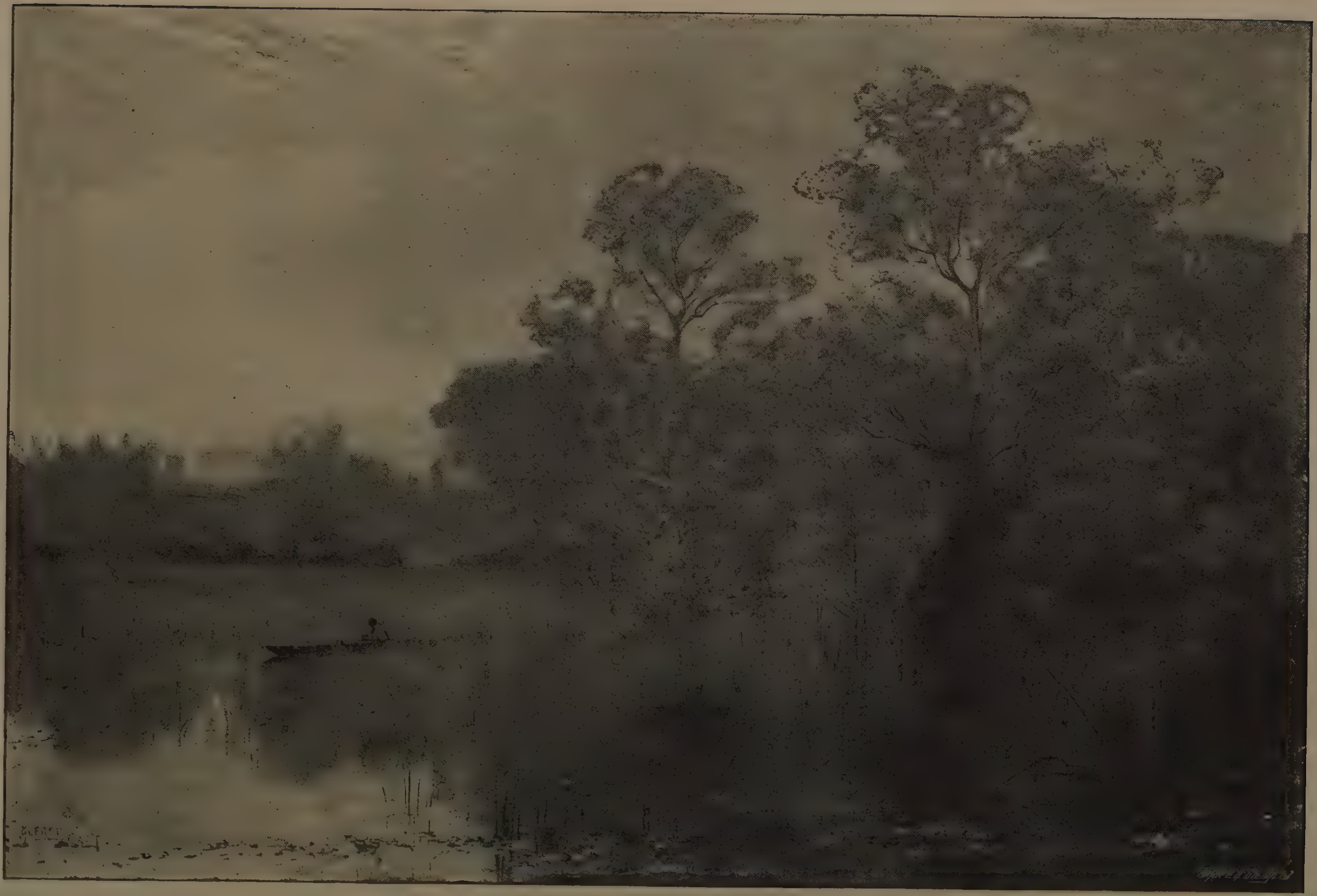
VEILED WITH MISTS.

Charles Stuart.

39 × 26

THE OUTCAST: GOODWILL.

G. F. Watts, R.A.



40 × 60

AUTUMN HAZE.

ALFRED EAST, R.I.

50 × 66

THE DRINKING POOL.

Arnesby Brown.

35 x 60

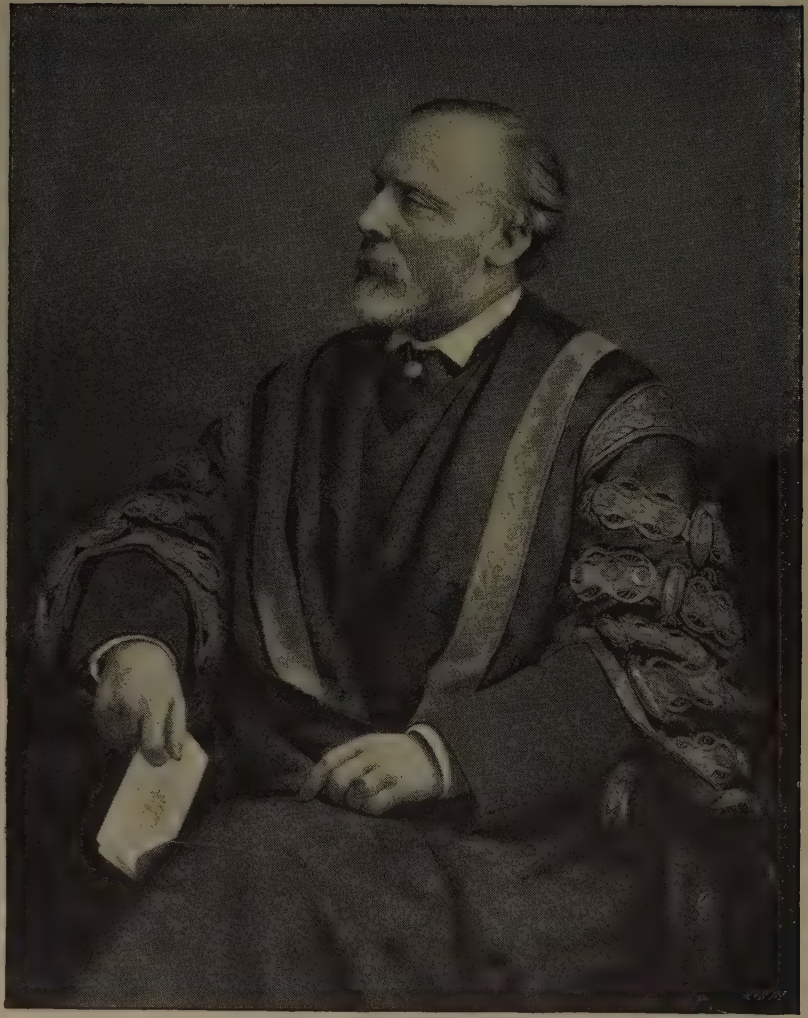
A SUSSEX HOMESTEAD.

E. A. Waterlow, A.R.A.

82 × 42

HILDA, DAUGHTER OF THE REV. P. S. O'BRIEN, D.D.

LANCE CALKIN.



44 × 34

SIR ANDREW CLARK, BART.

RUDOLF LEHMANN.

T

34 × 60

"THE CLOSE OF DAY."

H. W. B. Davis, R.A.

56 × 82

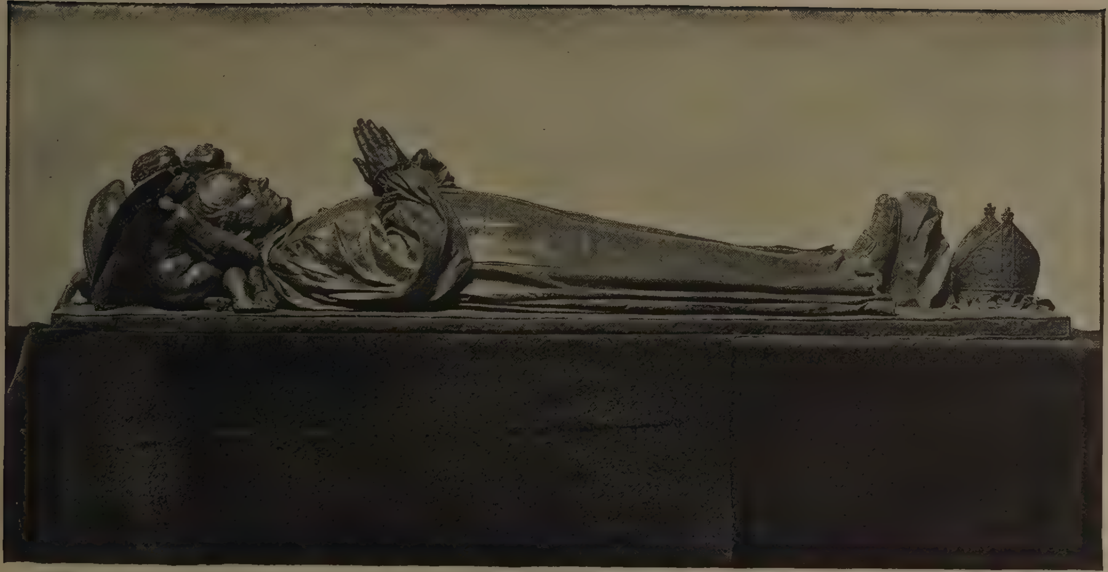
SLEEPING WATERS.

Yeend King, R.I.

60 × 36

BEVIL, SON OF THE HON. DOUGLAS TOLLEMACHE.

JAMES SANT, R.A.



8 ft. 6 in.

THE LATE RT. REV. HARVEY GOODWIN, BISHOP OF CARLISLE (*Bronze*).

(*To be placed in Carlisle Cathedral.*)

HAMO THORNYCROFT, R.A.

58 × 74

CAST UP BY THE SEA.

W. H. Y. TITCOMB.

72 × 48

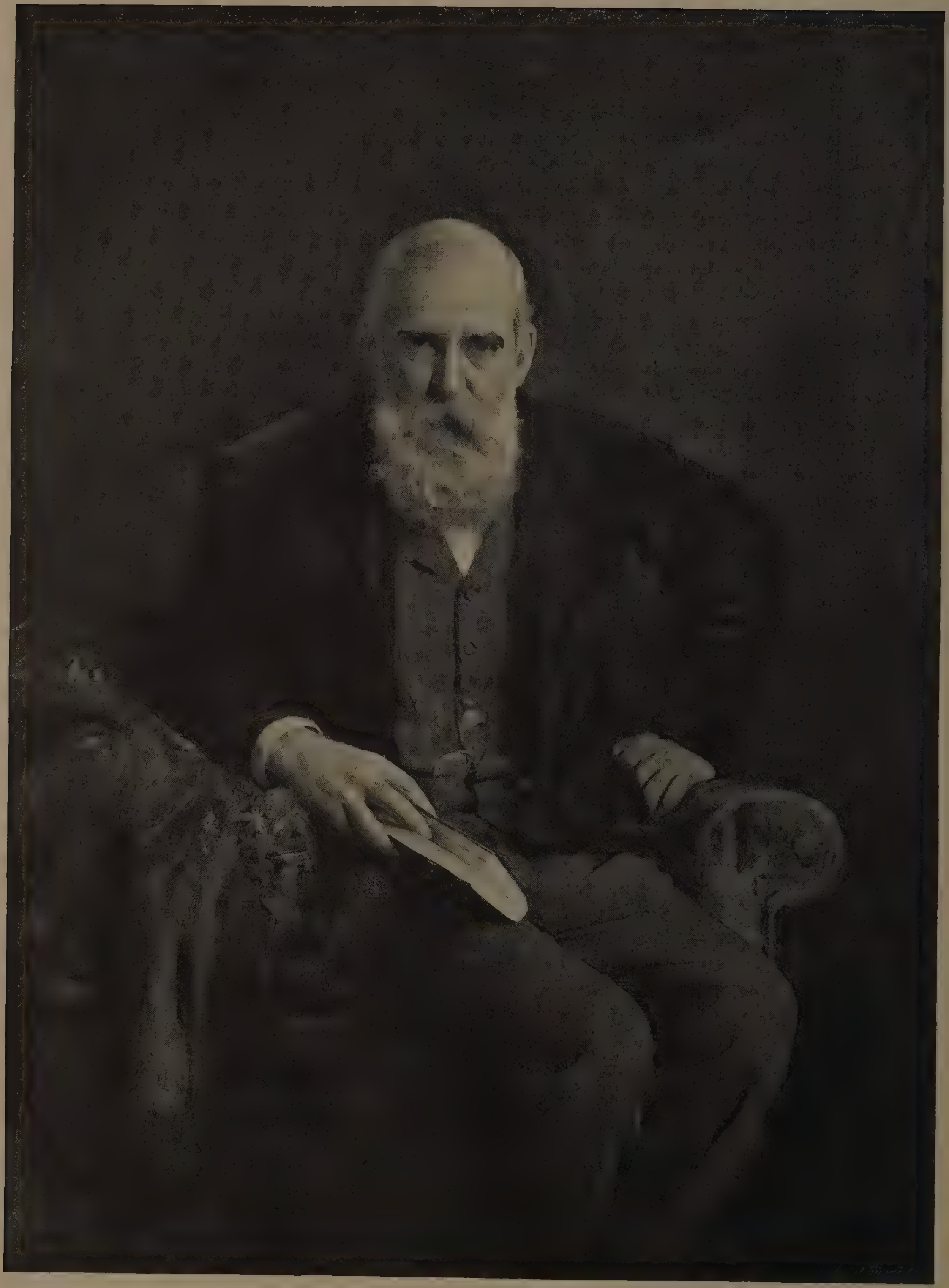
THE ANGLER.

David Murray, A.R.A.

108 × 80

THE SACRIFICE OF IPHIGENIA.

Reginald Arthur.



56 × 41

JOHN BRUNNER, ESQ., M.P.

ARTHUR HACKER, A.R.A.

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15 × 20

THE IONIAN DANCE.

E. J. Poynter, R.A.

Royal Academy Pictures, 1895.

PART V.

36 × 28

A THORN.

Walter Urwick.

56 × 44

FRANK BIBBY, ESQ.

Luke Fildes, R.A.

48 × 36

MISS LUCY INGRAM.

Solomon J. Solomon.

48 × 72

THISTLEDOWN.

David Murray, A.R.A.

72 × 42

GOLDEN AUTUMN.

E. A. WATERLOW, A.R.A.

26 · 52

LONDON'S WATER-GATE.

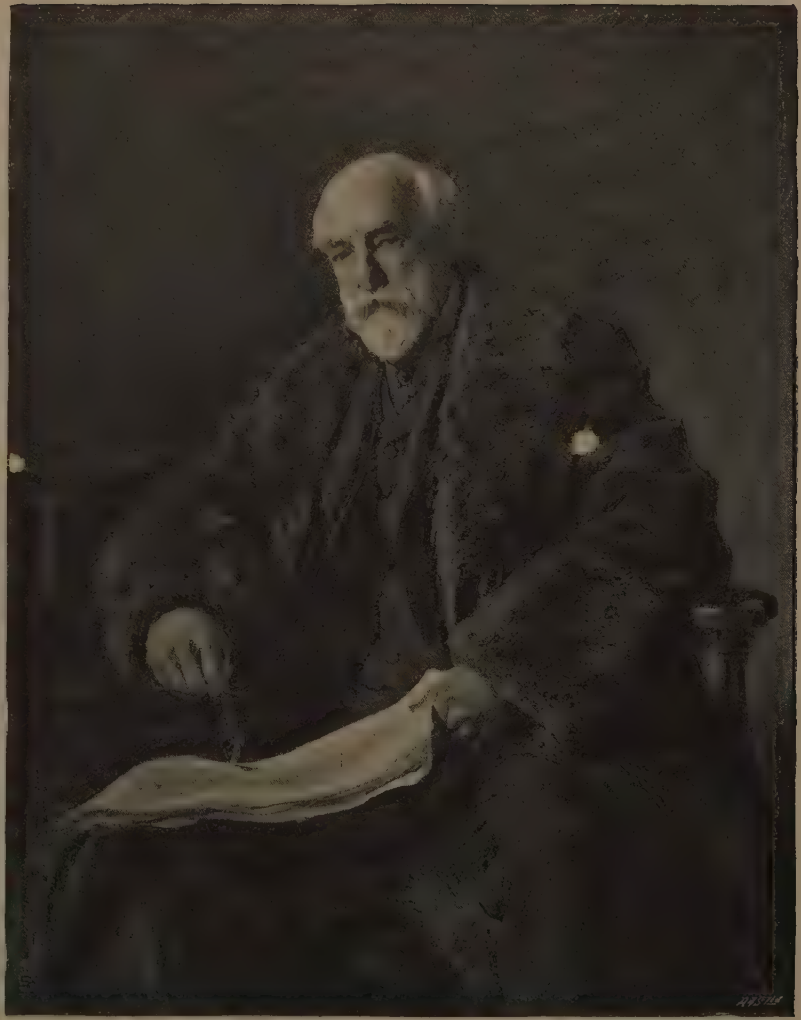
W. L. WYLLIE, A.R.A.

(The Property of Wolfe Barry, Esq., C.B.)

50 × 39

MRS. J. WALTER.

Seymour Lucas, A.R.A.



50 × 89

J. WALTER, ESQ.

Seymour Lucas, A.R.A.

"THE FISHERMAN AND THE JIN."—Arabian Nights.

Val C. Prinsep, R.A.

40 × 68

"COME UNTO THE SANDS AND SEA."

J. Buxton Knight.

56 × 36

MISS KATE SERJEANTSON.

Phil Morris, A.R.A.

36 × 28

H. F. J. VAUGHAN, ESQ., B.A.

(Late Headmaster of the Kensington Catholic School.)

J. Watson Nicol.

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ARTHUR HACKER, A.R.A.

48 × 96

GIPSY HORSE-DROVERS.

L. E. Kemp-Welch.

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45 × 60

THE END OF THE DAY.

Arthur Meade.

24 × 17

"AND WILL HE NOT COME AGAIN?"

E. J. Gregory, A.R.A.

52 × 120

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FREDERICK GOODALL, R.A.

48 × 88

A STORM ON ALBION'S COAST.

Phil Morris, A.R.A.

50 × 40

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Walter C. Horsley.

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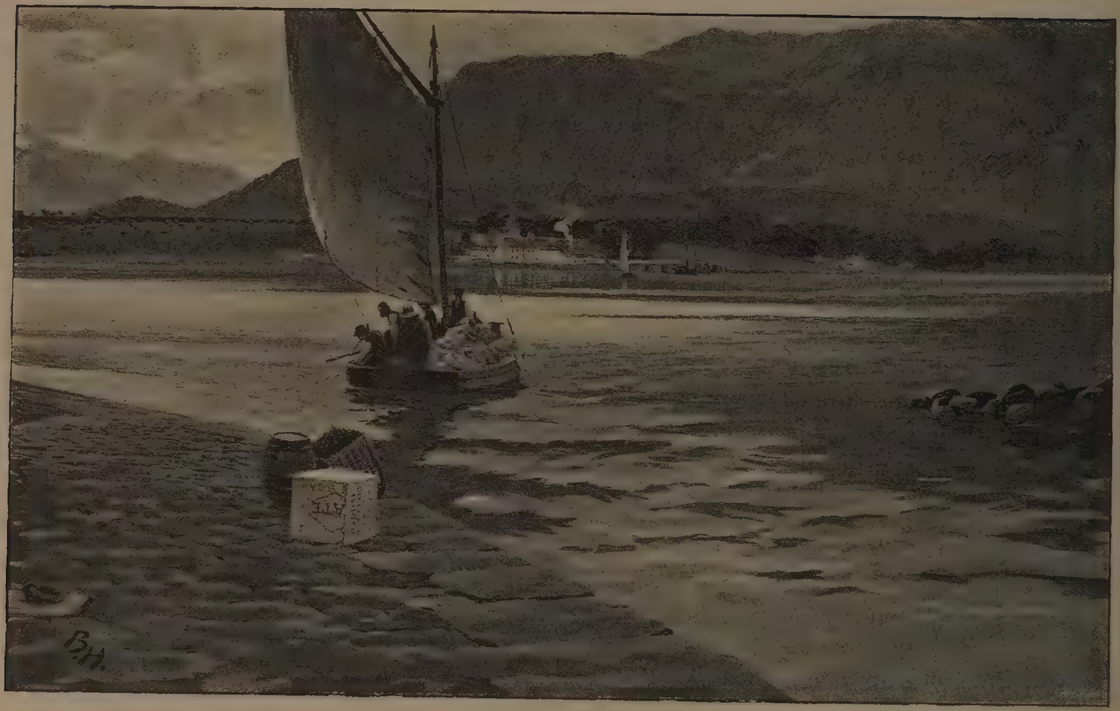
MRS. J. NARES.

Gerald E. Moira.

44 × 60

A SUNRISE AFTER SHARP FROST: SUFFOLK.

G. H. Boughton, A.R.A.



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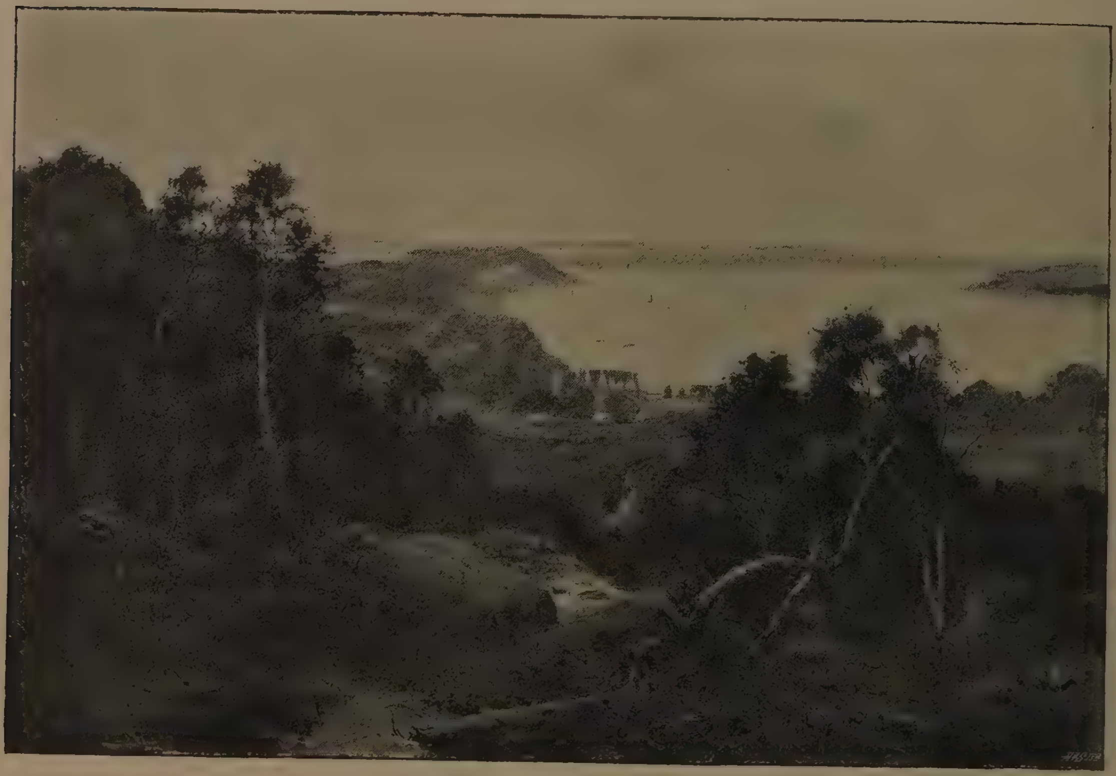
BRYAN HOOK.



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O'ER LAND AND LOCH.

FRANK SPENLOVE-SPENLOVE.

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TOBY.

G. D. Leslie, R.A.

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IN A DUBLIN PARK: LIGHT AND SHADE.

WALTER OSBORNE.

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THE ROSE OF SHARON.

"Behold, thou art fair, my love; behold, thou art fair."
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60 × 93

NAPOLEON'S LAST GRAND ATTACK: WATERLOO.

ERNEST CROFTS, A.R.A.

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"DOMINUS ILLUMINATIO MEA."

(A viva-voce Examination in the Old Schools, Oxford.)

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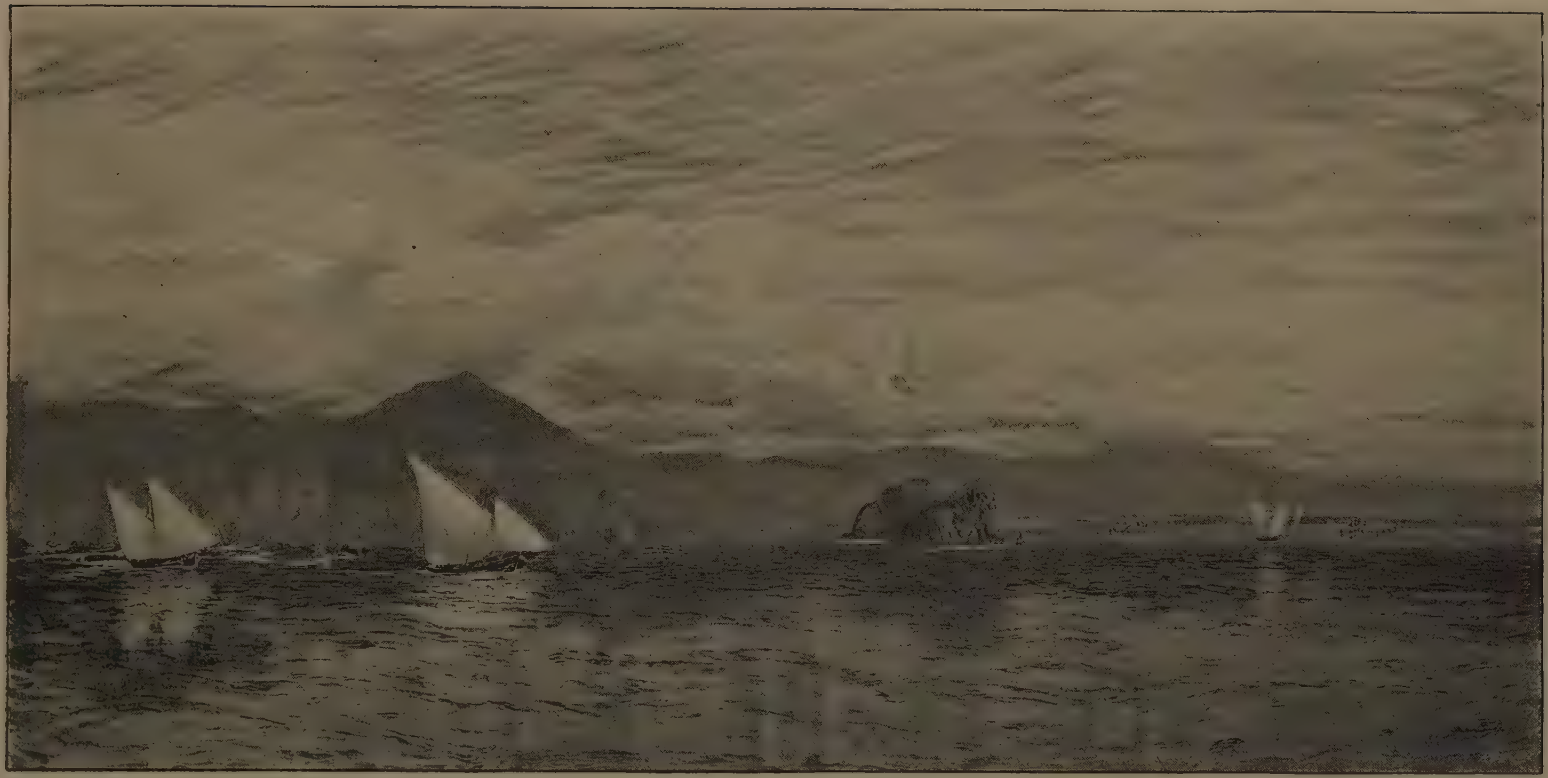

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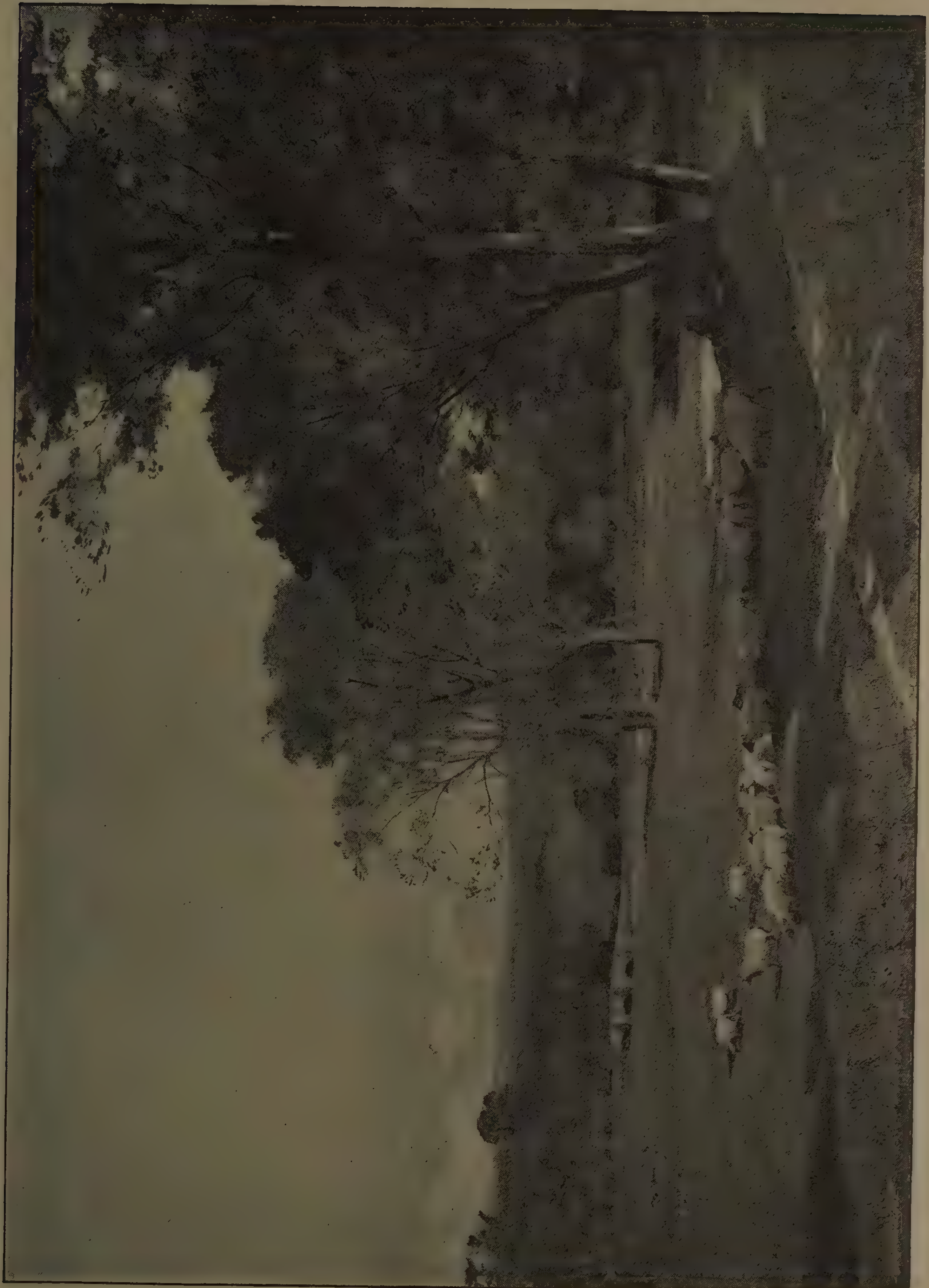

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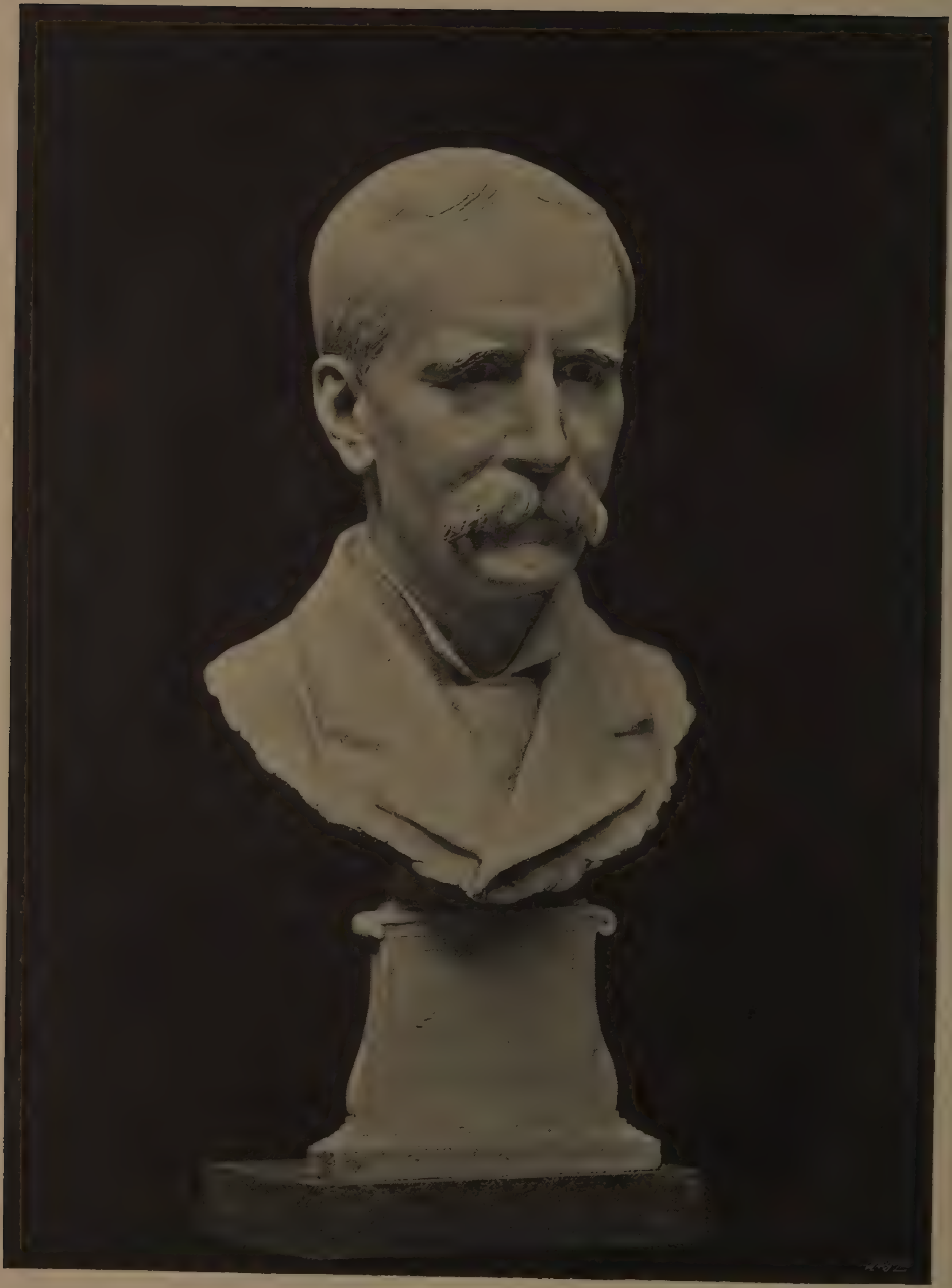

Life-size

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E. ONSLOW FORD, A.R.A.

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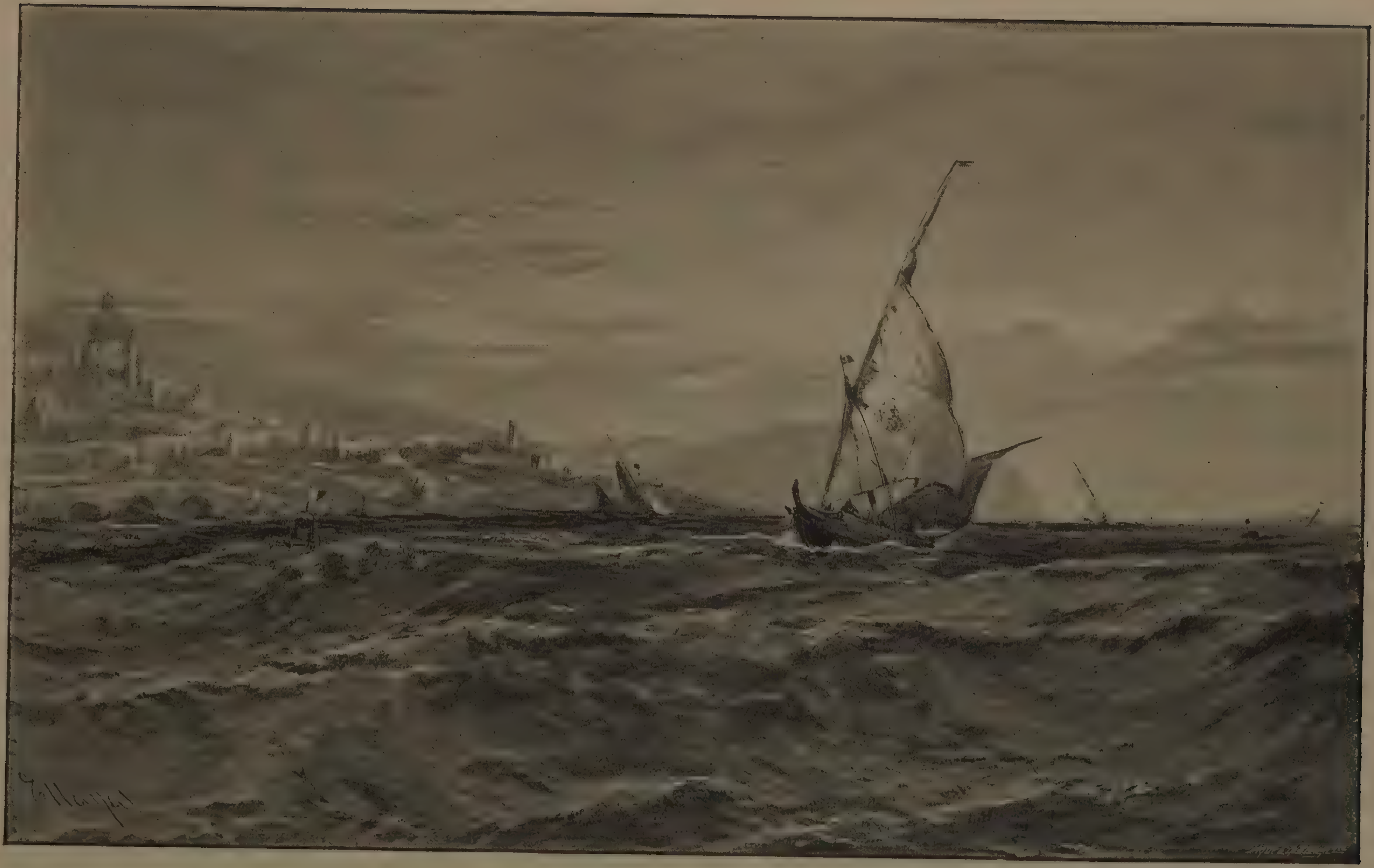

29 x 48

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Life-size.

A BOY AT PLAY.

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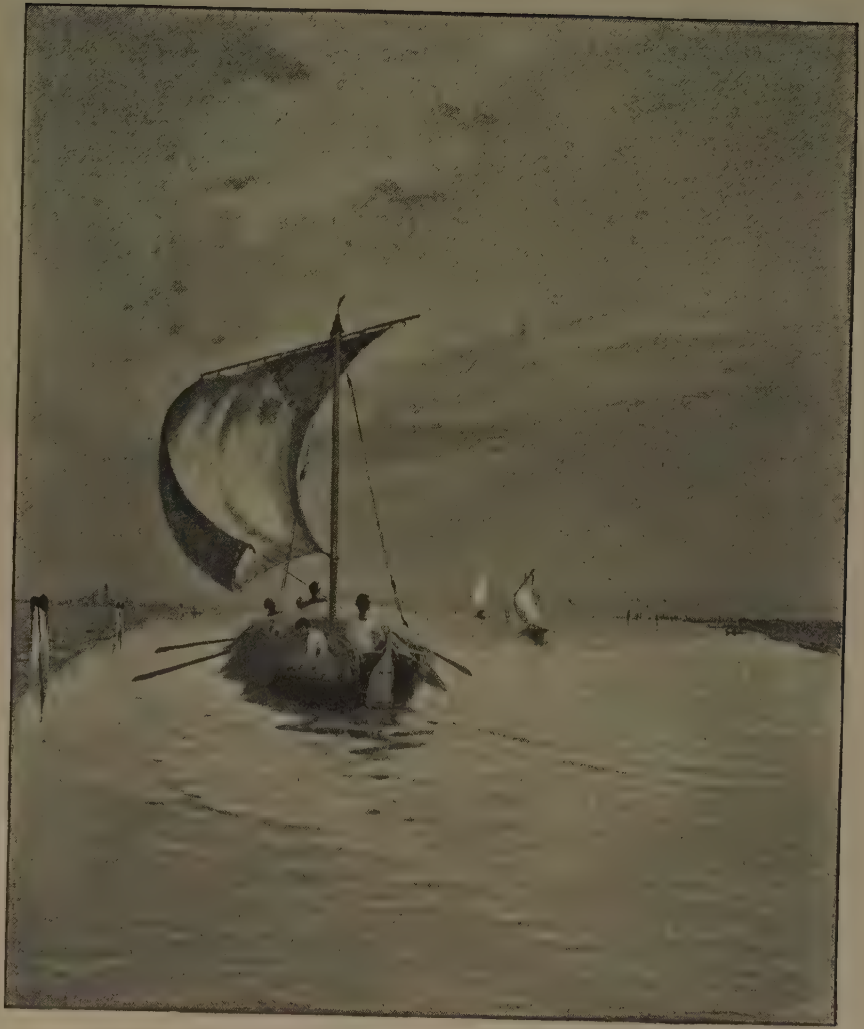

31 × 42

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WILLIAM H. TROOD.

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The Chronicle of Art in February. With Eleven Illustrations.

The Magazine of ART

For JANUARY

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Some Scottish Bindings of the Last Century. By S. T. PRIDEAUX. With Seven Illustrations.
The Chronicle of Art in January.

The Magazine of ART

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Munich as an Art Centre. By M. H. SPIELMANN. With a Head-piece by J. WALTER WEST.
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